

The Illustrated  
**LONDON  
NEWS**

AUGUST 1984 £1.20

**Robert Fox**  
**BRITAIN IN ANTARCTICA**

**The World's Best Buildings: 4**  
**FINAL LIST OF 100**

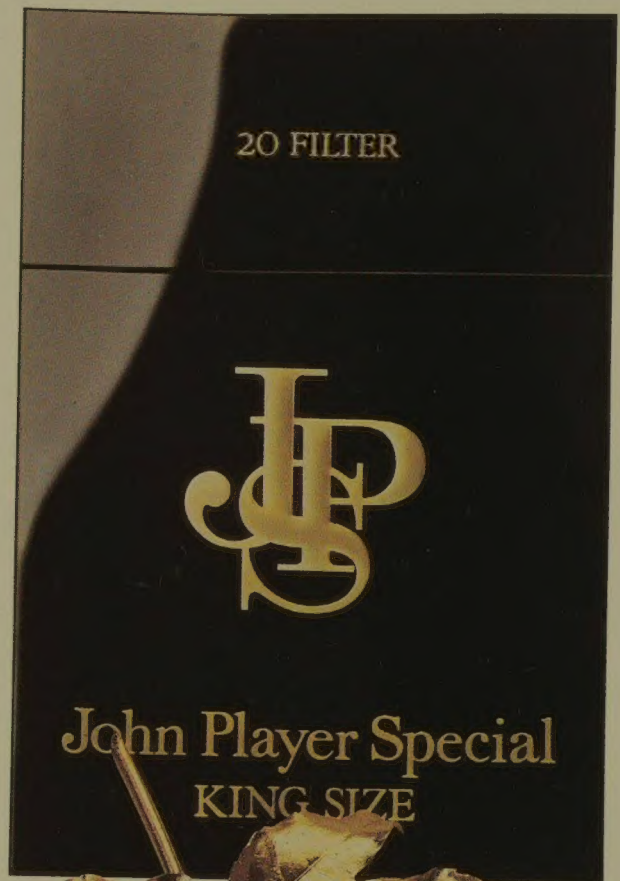
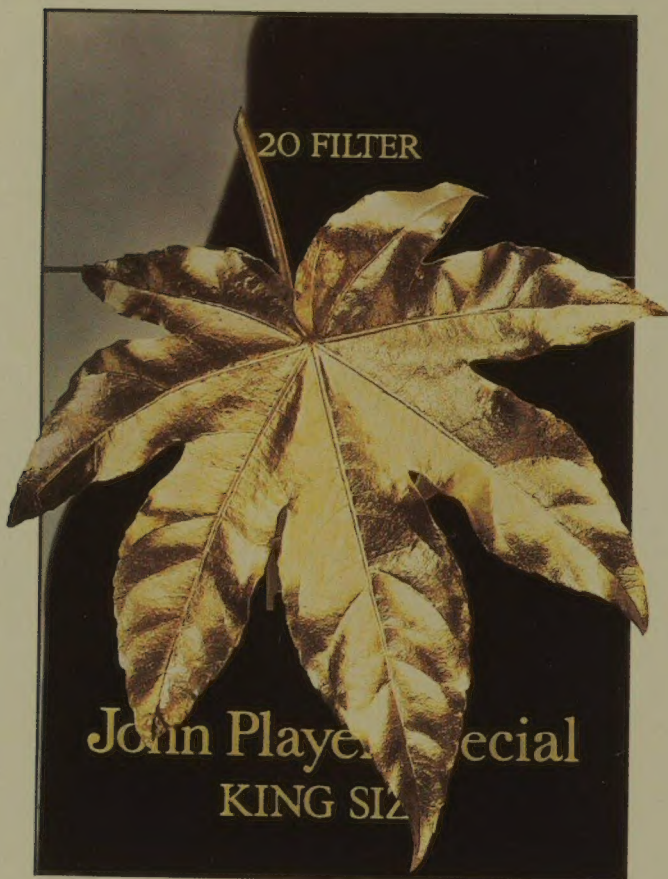
**Christopher Brasher**  
**BRITONS GOING FOR GOLD**



FULL GUIDE TO WHAT'S ON IN AUGUST  
**BRIEFING**



# Black in the beginning



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CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH



# The Illustrated LONDON NEWS

Number 7033 Volume 272 August 1984



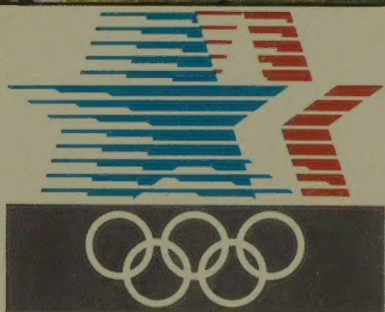
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Run-up to the Olympics.



Antarctic survey.



The list is completed.

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# The Peugeot 305 GT Estate. Wait till you open it up on the road.



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The existing house is 30 years old and provides 6 bedrooms, 2 bathrooms, a reception room, a pavilion and a pool but now demands imaginative refurbishment and extension to provide a superb residence worthy of this unique position. Alternatively, commercial development as a restaurant par excellence could be considered. £385,000



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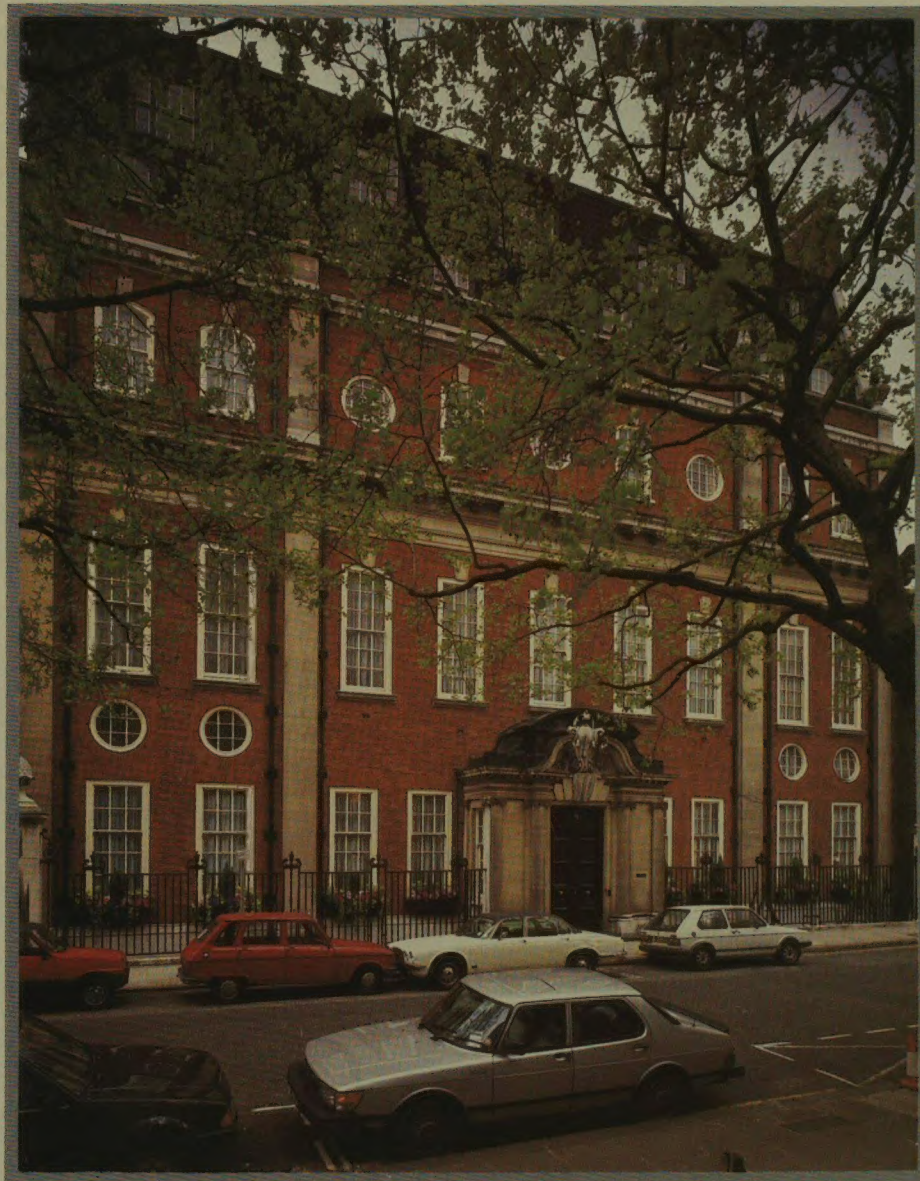
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With the bonus of the Arts literally on the doorstep in the Barbican Centre below, 'Barbican at the Top' has a unique luxury package to offer anyone who wants to enjoy life to the full – in the City.

For further details and an appointment to look around write or telephone the Barbican Manager, Barbican Estate Office, London EC2. Telephone 01-588 8110 or 01-628 4372.



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## PROPERTY

# Ancient and modern

by Ursula Robertshaw

There have been some remarkable properties on the market this summer, from ancient, stately piles full of history to smaller residences, some also old, some more modern but of considerable architectural distinction. Prices are high and still moving upwards, but they do not seem to deter buyers when the property on offer is exceptional. We illustrate two examples currently for sale.

Sheffield Park, near Uckfield in Sussex, is decidedly an ancient stately pile. Originally a Tudor house, it was altered for the 1st Lord Sheffield by James Wyatt between 1775 and 1778 in the early Gothic Revival style, with stepped gables, buttress shafts and turrets. It is listed Grade I, with grounds designed by Capability Brown and Humphrey Repton. Part of these now belong to the National Trust. The estate dates back to 1049 and the house has a long history. Among its previous owners was Simon de Montfort, and Gibbon is believed to have written part of *The Decline and Fall*... there—the 1st Earl of Sheffield was a close friend of the historian.

Sheffield Park is being offered in seven lots. The main house includes a reception hall, music room, library, drawing room, orangery, dining room, state bedroom, sitting room and terrace, eight principal bedrooms, two bathrooms, a self-contained first-floor

flat, a print gallery, shop and offices. The 9 acres of grounds that go with the main house include a water garden, a small lake and a Gothic clock tower (working). The other lots comprise the garage block and 4 acres or so of grounds, south and north lodges, each with just under ½ acre, and three parcels of land. The agents, Humberts (Hugo Peel, 629 6700) seek offers in the region of £650,000 for the estate.

As a complete contrast consider Plas Gwyn, standing in about 1 acre on the Great Orme peninsula near Llandudno. This was built in Spanish style in 1970 by a local master builder and takes advantage of its superb position overlooking the Conway estuary towards Snowdonia. The roof is red-tiled and on several levels, the windows are arched and there is a patio of green Caernarvon slate. There is a large garage and covered parking and a sun terrace has been built into the cliff above the beach.

Inside is a panoramic drawing room nearly 27 feet long, dining room, kitchen fitted with local Welsh pottery tiles and cedar ceiling, laundry room, playroom, heated swimming pool and shower room, and four bedrooms, three with *en suite* bathrooms, plus one further bathroom. There is oil-fired central heating throughout. Knight Frank & Rutley's Shrewsbury office (Martin Lamb, 0743 241181), or Swetenhams in Llandudno (0492 79707) look for offers in the region of £175,000 ●



Top, Sheffield Park, near Uckfield in Sussex: a fine example of the Gothic Revival. Above, Plas Gwyn, near Llandudno in North Wales: a modern Moorish-style house.



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## A paler shade of green



To preserve Britain's green and pleasant land as at least fairly green and fairly pleasant we are going soon to have to make some hard decisions. The challenge has come—at what it concedes to be the eleventh hour—from the Nature Conservancy Council, the government body set up to promote nature conservation. Its recently published report, *Nature Conservation in Great Britain*, warns that the country is still in danger of destroying its natural heritage. It is a report that needs to be widely read and understood (though its prose is sometimes as tortuous and hard to penetrate as a gorse bush), for it is on public opinion that the future character and appearance of the countryside will depend.

Though man is a part of nature there has always been some conflict between his own evolution and development and that of the environment in which he lives and which he has adapted so freely and inventively to suit his convenience. For nearly two millennia this may not have mattered very much in Britain, but within the last 200 years the explosion of scientific knowledge, the demands of industry and the needs of a rapidly growing population for somewhere to live and something to eat have dramatically changed the relationship between man and his environment. It is difficult to sustain 54 million people on 230,000 square kilometres of land at the high standard of living to which they have become accustomed without considerable strain on natural assets, and the successful attempts to produce more food more economically during the last 45 years have affected many of the traditional physical features of the land and its natural habitats.

The damage listed in the NCC report includes the loss of permanent meadowland, chalk and limestone sheepwalks (in northern England nearly half of the limestone pavements have been damaged or destroyed by the removal of weathered surfaces for sale as rockery stone); half of the lowland fens, valley and basin mires have been lost or damaged by drainage operations and reclamation; about 35 per cent of ancient lowland woods of native broad-leaved trees have been grubbed out to provide more farmland or converted to conifer plantations; shingle beaches have been plundered for pebbles for construction; rivers and lakes suffer from pollution and water abstraction; and highland mountains from recreation demands (especially ski developments). The toll of wildlife has been heavy. The Large Blue butterfly has become extinct and 10 other species are vulnerable or seriously endangered. Three or four species of dragonfly have become extinct; four of our 36 reptiles and amphibians are endangered, the otter has disappeared from many parts of England and Wales, and at least 36 breeding species of bird have shown long-term decline, including the nightingale, yellowhammer, lapwing, tree pipit, owl and cuckoo.

The casualty list is long and will become longer if nothing more is done. At present only some 7 per cent of Britain's total land surface is protected and only 0.01 per cent of current public expenditure is devoted to nature conservation. The Wildlife and Countryside Act of 1981 gave clear protection and guidelines for Sites of Special Scientific Interest, and this was an important step, though damage is still being

done to some of these sites, and the three-month loophole is being exploited and still needs parliamentary attention. But even when amended and improved the Act will be only the first step. The NCC estimates that consistent application of the criteria for SSSIs will increase the land under legal protection by a further 3 per cent, and there are many areas below SSSI standard that need some form of protection and conservation. So long as present policies of maximizing farming and forestry production continue it will be difficult for any more effective measures of conservation to be employed. The Chairman of NCC, William Wilkinson, has made it clear that there is little left on which conservationists can compromise. "We cannot agree to more land being brought into cultivation," he has said, "nor to cultivation on the lower grades of land being intensified."

There can be no doubt that the requirements of conservation deserve a higher place in our national priorities. It has been reported that the Government recognizes this, and intends to respond to the concern about environmental issues that it has detected to be growing both among its own supporters and in the public at large. If there is a "green" vote to be won in Britain, as has been demonstrated that there is in other countries, the Government means to win it by building on its Wildlife and Countryside Act. It will not be easy, for the needs of conservation so often run counter to the demands of higher productivity, which is also a prime government objective. But if a worthwhile part of our natural heritage is to be saved there can be no more delay.





AUGUST 84

**Fire at York Minster:** A fire which devastated the 13th-century south transept of York Minster, left, is believed to have been caused by lightning during an electrical storm in the early hours of July 9. It took firemen three hours to contain the blaze, which destroyed the roof but did not spread to the main tower.



The gutted south transept. The glass of the Rose Window was badly cracked in the fire, and damage was also caused by water in the main body of the cathedral.



An aerial view of York Minster showing the roofless shell of the south transept. Restoration work will take an estimated two years and cost more than £1 million.



## WINDOW ON THE WORLD

**Liberty's flame extinguished:** The Statue of Liberty, below, for 98 years the symbol of freedom for immigrants entering New York harbour, had her torch removed on July 4, Independence Day, bottom. The 31 ton, 21 foot high beacon was a victim of corrosion and is to be replaced by a new flame of gilded metal.



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**Lady on the Democratic ticket:** Walter Mondale nominated New York Congresswoman, Mrs Geraldine Ferraro, as his vice-presidential running mate, right.



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THE ASSOCIATION

**Saleroom records:** The sale of 71 Old Master drawings from the Duke of Devonshire's collection at Chatsworth made £21.2 million at Christie's, breaking all records. Raphael's black chalk study of a man's head, below, made £3,564,000, the most ever paid for a drawing at auction. At Sotheby's, Turner's *Seascape: Falkstone*, left, from the collection of Lord Clark made £7,370,000, more than double the price previously paid for a picture in the salerooms.



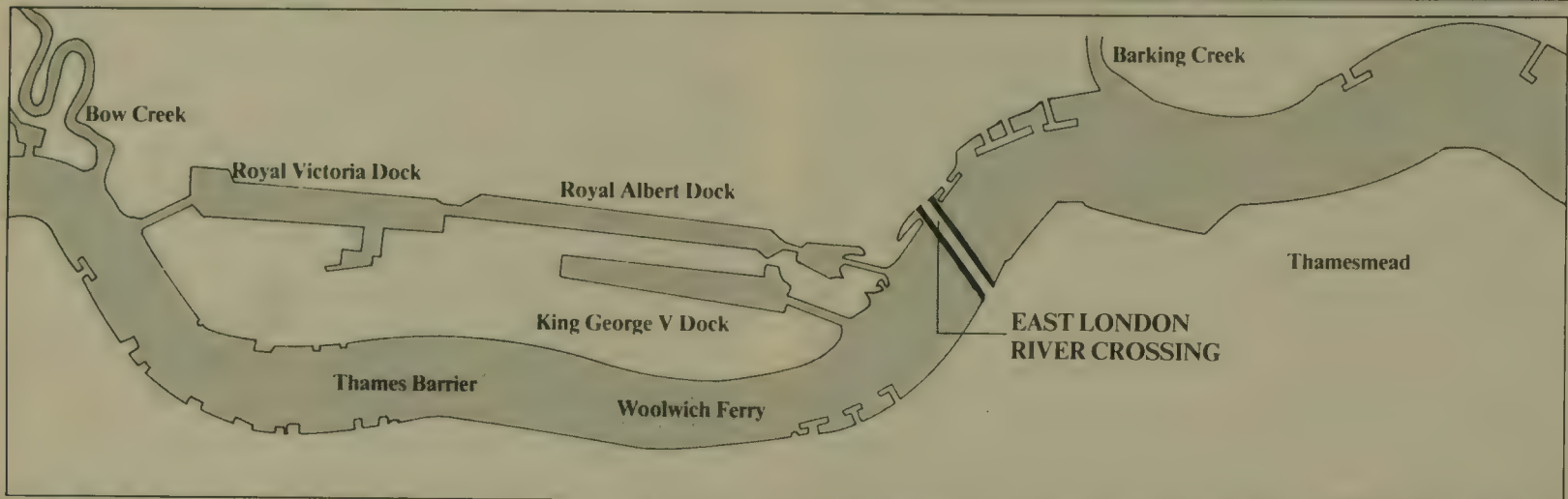
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**Mary Rose exhibition:** The Prince of Wales, President of the *Mary Rose* Trust, opened a display in Portsmouth of more than 1,000 artifacts recovered from Henry VIII's flagship, which was raised from the Solent two years ago.





**New bridge for London:** Plans have been published for a new crossing of the Thames several miles downstream from Tower Bridge. Intended as part of a 6 mile link between the A13 and the A2, the 1,227 foot long bridge will be similar, if not identical, to this impression by George Dunton, a partner in the consultant architects Frederick Gibberd and Partners. Work should start on the project in 1988 and be completed in the early 1990s at an estimated cost of about £140 million.



NANCY DURRELL MCKENNA

**Gipsies moved on:** Hampstead Heath was invaded by hundreds of gipsies with their cars, caravans and accumulating rubbish, initially with the connivance of the GLC. After strong local protests the GLC obtained a court order and the gipsies were ousted.





# Museum of the Year Awards

The Quarry Bank Mill at Styal in Cheshire has won the 1984 Museum of the Year Award. The director, Mr David Sekers, was presented with a cheque for £2,000 and *The Illustrated London News* trophy, a porcelain sculpture by Henry Moore, by the Minister for the Arts, Lord Gowrie, at a lunch in London.

The Quarry Bank Mill was founded in 1784 by Samuel Greg, who harnessed the waters of the River Bollin to drive the mill and the rural factory colonies that were built around it in the early days of the Industrial Revolution. The mill, weaving sheds, stables, warehouses and other buildings were given to the National Trust in 1939, but were left empty until they were leased by an independent charitable Trust in 1976. Since then they have been restored to life as a working museum demonstrating the beginnings of the factory system and the development of the cotton industry in the north-west of England. The museum's future programme includes the restoration of water power by the installation of an early Victorian water mill wheel in its original chamber.

Other museums winning awards this year were Devizes (special judges' award, sponsored by Book Club Associates), Brighton Museum Fashion Gallery (for excellence in the field of fine art, sponsored by Sotheby's), the Boat Museum at Ellesmere Port (best industrial museum, sponsored by Unilever), the People's Palace Museum in Glasgow (best temporary exhibition, sponsored by James Bourlet), the National Army Museum in London (best reserve collection and storage, sponsored by Remploy) and the Ruddington Framework Knitters' Museum (outstanding achievement on very limited resources, sponsored by Museum Casts).



Cotton produced in the mill is now being printed and sold in the museum shop. The permanent staff is supplemented by a small army of volunteers.





July 1984

**Tuesday, June 12**

Railmen supporting the miners' strike disrupted fuel supplies to the Llanwern steel works in Wales.

King Juan Carlos of Spain, in a formal speech in honour of the visit of President Raul Alfonsin of Argentina, aligned himself with demands for the de-colonization of Gibraltar and the Falklands.

The death toll of those who died in the Golden Temple during the Sikh uprising at Amritsar was given as 1,000, plus 220 members of the security forces.

**Wednesday, June 13**

Talks between the National Coal Board and the National Union of Mineworkers broke down and no further meetings were planned.

**Thursday, June 14**

The Social Democrat and Liberal Alliance candidate Mike Hancock won the by-election at Portsmouth South with a majority of 1,341, overturning a Conservative majority of 12,335 in the last general election.

Only about 57 per cent of those Britons eligible to vote in the European parliamentary elections did so. The new Parliament had a slightly stronger Socialist presence, largely due to the success of the British Labour party, which doubled its vote at the expense of the Conservatives.

**Friday, June 15**

Four people were killed and 17 injured in a series of explosions in an empty oil tanker in Milford Haven Docks, Dyfed.

**Monday, June 18**

More than 100 arrests were made and 80 people were injured during running battles between about 6,500 pickets and 3,300 police at Orgreave coking plant near Sheffield. The miners' leader, Arthur Scargill, was among those hurt.

The Secretary of State for Social Security Norman Fowler announced that retirement pensions would rise at the end of November by £1.75 a week for single people and £2.80 for couples. Most benefits would rise by 5.1 per cent, matching the rate of inflation.

The 13th Earl of Airli, 58, was appointed Lord Chamberlain.

Philippe Poupon won the *Observer* transatlantic single-handed yacht race in a 56 foot trimaran, *Fleury Michon*.

West Indies beat England in the first Test match at Edgbaston by an innings and 180 runs.

**Tuesday, June 19**

Miners leaders called on transport unions to blockade coke and coal supplies to the steel works at Ravenscraig, Redcar, Scunthorpe, Llanwern and Port Talbot. On June 20 the chairman of the National Coal Board Ian MacGregor sent a letter to the homes of 178,000 miners warning that he was prepared to sit out the dispute until the end of the year or longer, and that 20-30 pits might be lost as a result of a continued strike.

**Wednesday, June 20**

The Government announced that O level and CSE examinations would be replaced by a single system leading to the award of a new General Certificate of Secondary Education in 1986.

Britain and The Netherlands signed a civil aviation agreement through which designated airlines of either country would be allowed to fly any routes between the United Kingdom and Holland, and decide on the frequency and capacity of the services. A £49 fare between London and Amsterdam was approved.

Professor Sir Andrew Huxley, 66, President of the Royal Society, was named the next Master of Trinity College, Cambridge.

**Thursday, June 21**

Three men were killed in a fire on a

North Sea oil platform on the Shell Brent field, 112 miles north-east of Shetland.

Five people including a British woman died in a coach crash 45 miles north of Lanagan in Spain.

**Friday, June 22**

Huge stores of missiles were reported to have been destroyed in a massive explosion at the Russian naval base at Severomorsk, near Murmansk. 200 people were believed to have been killed and a similar number injured. The explosion was detected by satellites in mid May.

Virgin Atlantic, the new cut-price airline owned by pop music millionaire Richard Branson, made its inaugural flight from Gatwick to New Jersey at a fare of £99.

Joseph Losey, the film director, died aged 75.

**Sunday, June 24**

An Aberdeen-London express train was derailed near Morpeth, Northumbria, overturning the engine and all but one of the eight carriages. 38 passengers were injured.

Iraqi fighters attacked four ships at the Iranian oil terminal, Kharg Island, in the Gulf, including the 152,000 ton Greek supertanker *Alexander the Great*, which was damaged.

More than a million people demonstrated in Paris against government plans to integrate private schools with the state schools.

**Monday, June 25**

Leaders of the 10 EEC countries met at Fontainebleau to try to resolve the Community's budget problems. Britain was guaranteed an annual rebate on its contributions in return for allowing an increase in the budget.

The £ fell to \$1.35, a new low, as US interest rates rose from 12.5 per cent to 13 per cent.

**Tuesday, June 26**

Carl Foreman, the film producer and script-writer, died aged 69.

**Wednesday, June 27**

Steel workers at Llanwern rejected demands by the striking miners to stop steel production and warned that they would accept coal and iron ore from any source if supplies continued to be blocked by pickets. A march of thousands of miners took place in London between Tower Hill and Jubilee Gardens. Some British Rail services were disrupted by sympathetic action but transport workers largely ignored calls for a walk-out.

Rio Tinto Zinc made a bid for 49 per cent of the shares of Enterprise Oil, the former state-owned North Sea oil company, but the bid was blocked by the Government and the share allocation cut to a maximum of 10 per cent initially. The following week RTZ announced plans to build up its stake to 29.9 per cent, the maximum level before a full-scale bid has to be launched. The Government reaffirmed its intention to ensure the company did not fall under outside control.

A fire destroyed Pinewood's largest film set, estimated to be worth £1 million.

The 260,000 ton Liberian supertanker *Tiburon* was hit and set ablaze by what was believed to be an Iraqi Exocet missile off Kharg Island. Several of the crew were injured.

After a seven-week strike in West Germany, employers and metalworkers' union leaders reached a compromise agreement for the introduction of a 38.5 hour working week.

Jeremy Dixon, 45, was chosen as the architect of the £55 million extension to the Royal Opera House.

**Thursday, June 28**

The House of Lords rejected the Government's proposals to cancel

May's elections to the GLC and the six metropolitan boroughs by 191 votes to 143.

Israel and Syria exchanged prisoners of war and bodies of the fallen on Golan Heights. 291 Syrian POWs and 20 security detainees, plus 72 bodies, were exchanged for six Israelis and five of their dead.

One person was killed and two injured when a bomb exploded in the Hotel Lanka Oberoi in Sri Lanka on the eve of the Indo-Sri Lankan summit in New Delhi to discuss Tamil terrorism on the island.

Ron Todd, 57, a left-winger, was elected general secretary of the Transport and General Workers Union in succession to Moss Evans.

**Friday, June 29**

A meeting between steel workers' and miners' union leaders broke up without agreement on the level of coke and coal supplies to the five big steel plants.

The Rev Jesse Jackson, presidential candidate for the Democratic party, returned to Washington from Cuba with 48 American and Cuban prisoners released from jail in Havana.

**Saturday, June 30**

Lillian Hellman, the American playwright, died aged 77.

**Sunday, July 1**

Sir Geoffrey Howe flew to Moscow on the first official visit by a British Foreign Secretary since 1977. On his return on July 3 he described the Soviet attitude as "disappointingly negative" and said that he had detected no sign that they were willing to return to the Geneva missile talks.

**Monday, July 2**

The Central Electricity Generating Board awarded the Roche & Co Consortium a contract to convert Battersea Power Station into a £34 million entertainment complex to be built in two years. More than 6,000 jobs would be created.

A plague of mice was reported to be ravaging Australia's wheat belt after a bumper harvest.

**Tuesday, July 3**

The Transport and General Workers Union warned that lorry drivers continuing to deliver fuel and ore to break the blockade of the steel works would be disciplined and fined and that action would also be taken against firms which took supplies past pickets. On July 5 the TGWU expelled 14 drivers from the union for crossing picket lines.

The American airline Air Florida collapsed and filed for bankruptcy, leaving many tourists stranded.

West Indies won the second Test at Lord's by nine wickets, Gordon Greenidge scoring 214 not out in the second innings.

**Wednesday, July 4**

British Leyland was fined £200,000 by the Common Market Commission for charging traders £100 when they re-imported left-hand-drive Metro cars from the Continent. BL was to appeal to the European Courts of Justice.

28 pickets were arrested during clashes with police outside the Llanwern and Port Talbot steel works as they tried to disrupt supplies of coal and iron ore coming by road. The windows of three lorries were smashed by missiles and a convoy of 21 miners' cars was stopped by police on the M4.

Pierre Trudeau, the former Canadian Prime Minister, was appointed a Companion of Honour.

**Thursday, July 5**

The former Transport Minister and brother-in-law of the deposed President Shagari of Nigeria, millionaire Alhaji Umaru Dikko, was abducted outside his Bayswater home, drugged and put into a crate labelled "Diplomatic Luggage" to be shipped back to



Nigeria from Stanstead Airport. He was rescued there, with three other men similarly in crates, by anti-terrorist squad detectives. Mr Dikko, above, fled Nigeria last December at the time of the armed coup and was open in his opposition to the Buhari régime. Three Israelis and a Nigerian diplomat were later charged with the kidnapping.

The Cabinet approved changes in the Bill to cancel next year's elections to the GLC and metropolitan councils which would extend their lives for 11 months, until April, 1986. Measures would also be taken to prevent "unreasonable expenditure" by the councils during the extra months.

Britain's unemployment figures for June were down 54,000 to 3,029,723 but the underlying trend was still upwards.

Excursion documents costing £2 would be issued by Post Offices to British tourists wishing to visit France without passport from July 31.

**Friday, July 6**

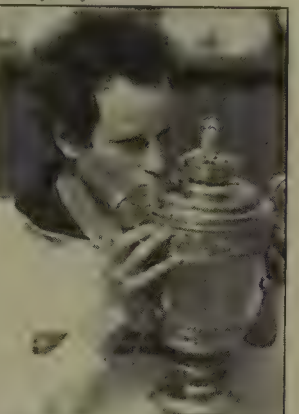
Britain's high-street banks raised their lending rates by  $\frac{1}{2}$  per cent to 10 per cent following the slide in the £ on the foreign exchange markets.

Professor David Jenkins was installed as the new Bishop of Durham by Dr John Habgood, Archbishop of York.

**Saturday, July 7**

Water restrictions and hosepipe bans had to be enforced on more than nine million people in England and Wales after the driest weather since the drought of 1976. The Lake District, Devon and Cornwall, Wales and the north-west were worst hit.

Dame Flora Robson, the actress, died aged 82.

**Sunday, July 8**

John McEnroe won the men's singles title at Wimbledon, defeating Jimmy Connors 6-1, 6-1, 6-2; Martina Navratilova won the ladies' singles, beating Chris Lloyd 7-6, 6-2. John Lloyd and Wendy Turnbull won the mixed doubles, Peter Fleming and John McEnroe the men's doubles and Martina Navratilova and Pam Shriver the ladies' doubles. The defending champions won all five events.

**Monday, July 9**

A national dock strike was called in protest at the use of unregistered

labour to carry supplies of ore and fuel to the Scunthorpe steel works. Four days of discussion between the National Coal Board and the National Union of Mineworkers broke up without agreement. Damage estimated at £100,000 was caused by a rioting mob at Kinsley mine in Yorkshire.

A fire believed to have been caused by lightning destroyed the 13th-century south transept of York Minster, causing damage estimated at more than £1 million.

The Government granted an extra £15 million worth of aid to Liverpool to help the city in its budget crisis. The offer was accepted and a budget drawn up which would require a 17 per cent rate increase.

Six days after the Lebanese National Army took over security duties in Beirut and hours after the airport reopened Shia Muslim gunmen closed roads round West Beirut, and Libya's most senior diplomat, Nabih Berri, was kidnapped. On July 11 a Shia Muslim brigade blew up the Libyan embassy in Beirut.

**Tuesday, July 10**

In defiance of a High Court order a NUM delegate conference approved a new disciplinary code which would enable the union to take action against miners who had worked during the strike. On July 12 the Coal Board pledged that miners expelled from the NUM for not striking would not be dismissed, which would end the closed shop in the coal industry.

**Wednesday, July 11**

British banks raised their base lending rate by two points to 12 per cent, the second rise within a week. Two days later house loans were raised by 2½ per cent to 12½ per cent.

**Thursday, July 12**

Following the attempted kidnapping of Umaru Dikko Britain expelled two members of the Nigerian High Commission and told the High Commissioner that it would be "inappropriate" for him to return to London from Lagos. The Nigerians had refused to allow members of the High Commission to be interviewed by police. In retaliation for the expulsions Nigeria expelled two British diplomats and insisted on the recall of the High Commissioner.

Robert Maxwell bought Mirror Group Newspapers—*Daily Mirror*, *Sunday Mirror*, *Sunday People*, *Sporting Life*, *Daily Record* and *Sunday Mail*—from Reed International for £113 million. The chairman of Mirror Group, Clive Thornton, resigned.

Britain's £457 million budget rebate for 1983 was finally released by the European Parliament.

The likely Democratic presidential candidate Walter Mondale nominated New York Congresswoman Geraldine Ferraro as his vice-presidential running mate.

**Friday, July 13**

The Labour party under David Lange, 41, won the general election in New Zealand, defeating Sir Robert Muldoon's National Party by 56 parliamentary seats to 37, with two Social Credit members.

In Poland four members of the group who acted as advisors to the outlawed trade union Solidarity were put on trial, accused of preparing to overthrow the state by force. Lech Walesa was barred from attending the trial.

Zola Budd broke the women's 2,000 metre world record at Crystal Palace with a time of 5 minutes 33.15 seconds.

**Saturday, July 14**

Two part-time members of the Ulster Defence Regiment, one a woman, were killed by an IRA land-mine near Killeter, Co Tyrone.



# A voice from the future

by Sir Arthur Bryant

Recently there appeared in the *Daily Mail* an item which confirmed what I believe, in broad historical truth, to be the evolving bond between our Christian nation and the West Indian communities who, settled in our midst, are being supposedly unjustly used, and, allegedly, are feeling embittered. Contained in a page of sports news under the headline "Groggy England," deploring the disastrous failure of English batsmen to stand up to the magnificent, but intimidating, fast bowling of the deservedly triumphant West Indian Test team, a small paragraph put into truer perspective the long-term association between our peoples. For it reinforced my belief that history, studied and interpreted aright, is far more than a catalogue of purposeless and unrelated facts. It suggests that, as a cumulative result of Christian lives in successive generations, the educative and humanizing effect of Christian belief and teaching lies at the root of our history, gradually turning us into a more tolerant, understanding and, above all, humane people.

The particular passage which caught my eye described how, after England's opening batsman had been laid low with blurred vision caused by a short-pitched fast delivery from one of the West Indians' lightning bowlers, their manager visited him in hospital and only with difficulty, because of the need for quiet, dissuaded the rest of the victorious team from accompanying him to show their deep regret and sympathy. In other words, our country, whose trading seamen between two and four centuries ago inflicted for monetary gain indescribable suffering on the helpless victims of a slave-raiding and slave-trading Africa, packing them into the diabolical holds of their ships before transporting the survivors to the most fruitful islands and climate in the world; and then, as a result of the slowly evolving Christian conscience of countless individuals both on the, at first, Anglo-American and later American mainland and in the islands themselves, subsequently converted the survivors' progeny to Christianity, eventually freeing them from slavery (and, through the exercise of British naval power, the greater part of the world from the slave trade); and later gave them self-government and ultimately full independence. And we have since presented them with a game—"cricket, glorious cricket"—evolved out of the long English past and in which West Indians delight and far excel those who gave and taught it to them, playing it with the full vigour of the game, in a spirit of fellowship which traditionally has always been a part of it.

For either history is a meaningful

sequence of purposeless change—an unrelated catalogue of ever-changing appearances, fashions and attitudes, as even the most scholarly and best written social history inevitably becomes without a thread of narrative to give it meaning and purpose—or it is a record of conscious and perceptible change as a result of man's endeavour, in keeping with Christ's teaching, to develop the full potential of his individual nature with which Christians believe God has endowed each of his creatures. That is why—having spent the last 12 years of my life, as well as many years before it, trying to tell in simple language the story of how the Christian evolution of our people over the centuries has gradually transformed both their own existence and that of others—I have been deeply moved and heartened by a letter from a 20-year-old stranger who, like all his generation, has been deprived of his country's history through the failure of his elders to teach it any longer in consecutive form in our schools. And I have obtained his permission to quote it.

"In the introduction to your fine and noble book, *Set in a Silver Sea*, you say that you address yourself chiefly to the young. I am a young man, and I feel as though I have a duty to confirm that your message is both heard and understood...

"Mine is a generation that must be the most poorly educated for a long time: we are those who have suffered for our elders' ideologies. They, not us, decided at some distant time that all men were the same, that learning had

no value, that no man should seek to be wiser than any other but should try to sink effortlessly into the unthinking society of which he is a part. They, not us, have undermined respect for education and learning by the way they teach—forsaking self-discipline and dignity they lounge before us in their deliberately cultivated untidiness, thinking they create a more comradely classroom atmosphere. (Incidentally, when you identify these people as those who want a 'classless' society, you make a mistake common to those of your age. What they seek is a *one-class*, i.e. working class, state, which is no less of a tyranny than a one-party state.) They are laughable and therefore we laugh at them. But having ignored them, we have no one else from whom to learn and the consequence is inevitable: we have no learning.

"I cannot emphasize this enough. Many are those who want to learn, who want to be taught by wise and civilized teachers, but have no opportunity. Instead of telling us of England's past as you have done so brilliantly, they give us 'Current Affairs', in other words a re-hash of the garbled, tricky lies of contemporary politicians. Instead of clarifying the glories of our language, they excuse any debasement of it on the grounds that no man's manner of speaking is less admirable than any other's.

"It is hardly surprising, then, that they have produced a sceptical generation, disillusioned with the egalitarian dream, but nevertheless unlearned. This is why your *People's History* is so

timely... You have opened up for me the history of the country I live in and love in a marvellous, almost poetic, way. I assure you that your book will be read, more by the young than anyone, for our 'radical' elders seem to care nothing about it.

"And here I reach the most important point. My generation feels itself to have more in common with those as old as you than with anyone. I would rather listen to the stories of the very old than to those of the middle-aged, to those of the Edwardian era than those of the post-war years. For example, a man like Harold Macmillan is accorded more respect from the young than any of our current political figures; with a book like this I can only guess that you will be too. Do not despair that you are not heard, for there is a new people who hear you and will remember what you have said many years from now. We are those who care about our country and what it might do for the world. Having seen the many mistakes of our elders in our own time we are better placed to learn; the sort of examples we shall revere will be yours—your lessons are even now being learnt...

"The saddest thing of all is that you and your generation may not live to see England just and good again, but I promise you *it will happen*. It will be great, not in its vain-gloriousness nor its pomposity, but in that spirit of freedom, tolerance and, above all, human decency to which you constantly pay homage in the first volume of your history."

## 100 years ago



The British Nile expedition, under the command of General Lord Wolseley, set off at the end of August, 1884, to relieve General Gordon in Khartoum which had been under siege since March following the defeat of Egyptian troops, under British command, by the Mahdi. The illustration in the *ILN* of August 30, 1884, shows some of the 5,300 soldiers departing in one of the six steamers from Siout, on the Nile south-east of Cairo, at the start of the 1,500 mile journey.





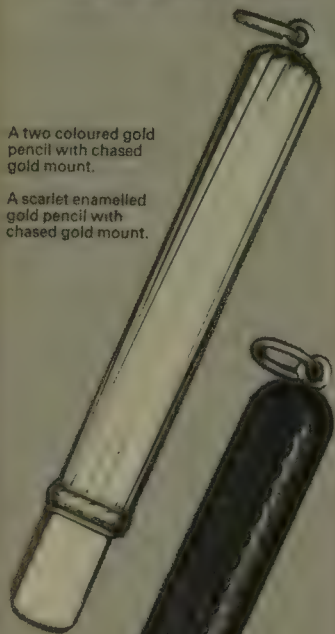
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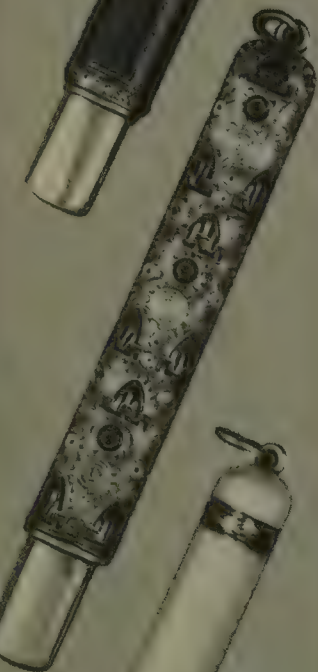
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All shown very slightly enlarged.

Members of the British Antique Dealers' Association.

# ENCOUNTERS

with Roger Berthoud

## More Carmen than Virago

When Carmen Callil wanted to get into publishing, she put an advertisement in *The Times* saying: "Australian BA, typing, wants job in publishing." "I got three replies—amazing, really," she recalled. "I was offered a job as an editorial assistant at Hutchinson, but I did nothing. I was in her mid-40s she is managing director of Chatto & Windus and of the Hogarth Press, and chairman of the Virago Press, the pioneering firm of feminist publishers which she founded and built up.

As that advertisement indicates, she is a forthright lady, but by no means as formidable as the Virago label—chosen partly as a joke, partly for its heroic overtones—or her active feminism might make one fear. She has a ready smile, an easy manner and a pleasant twinkle in her blue eyes once she deems you trustworthy: long experience has not strengthened her faith in journalists.

She arrived in England from her native Melbourne (via Italy) in the early 1960s, after reading English and History at Melbourne University, part of that diaspora of intelligent Australians which notably enriched Fleet Street. Perhaps in search of the security her childhood had lacked—her barrister father died of cancer when she was eight, and her mother had a tough time bringing up four children—she applied in London for a post as a trainee in Marks & Spencer's, got it, but found it painfully boring.

Her career in publishing did not get under way until she joined Panther Books, part of the Granada empire, on the publicity side. There two "very wonderful men", John Boothe and William Miller, advised and encouraged her. But she was sacked by a new managing director, and joined André Deutsch, with whom she had "one of those friendly 'isn't she impossible' relationships".

Wanting more independence, she left to do publicity for *Ink*, a late-60s newspaper designed to bridge the gap between the underground Press and Fleet Street (initiated by, among others, her old friend and compatriot Richard Neville, now writing his autobiography in the Blue Mountains, she says). When *Ink* folded she set up her own publicity company, using it as a slender base on which to found the Virago Press in 1972.

Before long she recruited Ursula Owen from Barrie & Jenkins to help her and Harriet Spicer, her assistant on the publicity front. The first nine Virago titles, commissioned from her kitchen table, so to speak, were produced by her ex-Panther friends, who by this stage had set up Quartet Books.

Virago received the not munificent fee of £75 for each title published. The first, in 1975, was *Fenwomen: a Portrait of Women in an English Village*, by Mary Chamberlain. One early success was *The Gender Trap*, by Carol Adams and Ray Laurikietis, about the roles of the sexes. It still sells well. "They were books I wanted to read myself, and which expressed the ideas of the women's movement to a mass audience."

Working with Quartet became difficult, so they raised some £30,000 to do the operation independently. Success came quickly: "We were good at our jobs, we worked hard and we were



Carmen Callil: mother had a tough time.

absolutely committed to what we were doing; and our publicity was always very good," she said.

The aim was never to appeal solely to women. "Women's history was always a very big part of the list, but they were really social history books about men and children, too," she said. The fiction was successful as soon as they started it: some of it new, and then reprints of neglected authors like Antonia White, Edith Wharton and Rosamond Lehmann which led to the present "classics" list of more than 160 writers.

After all that pioneering, the move to the helm of the larger, slow-moving, tradition-barnacled ship of Chatto & Windus (and its almost beached but now relaunched companion, The Hogarth Press) might seem odd. "I was offered the job and thought it would be a challenge," she explained. "I didn't start Virago for it to be just my baby. I wanted it to remain a part of women's history. But it was obvious we were going to have to do something about such problems as warehousing, sales representatives and so on.

"When they offered me the Chatto job, I said I'd love to do it, but my own company needed things, too. So the

group [of which the other components are Jonathan Cape and The Bodley Head] bought Virago, and I came here to run Chatto and Hogarth." She wants to bring in lots of younger writers to enliven its sound, rather literary general list, no doubt hoping—as with Virago's titles, in which she remains involved—that they will reach a wide audience. For those with any sense of mission, the good thing about publishing is that the better the books sell, the better the message gets across.

## A born and bred Socialist

For someone who has been an MP for 14 years, a member of the Shadow Cabinet since last November (with responsibility for the Environment portfolio), and who is generally reckoned to be able, intelligent and likeable, Dr John Cunningham remains, at almost 45, surprisingly little known outside the world of Westminster.

So it was with a genuine sense of discovery that I met him in the cubbyhole at the Commons which passes for his office. Tall and slim, he turned out to be every bit as engaging as I had been led to expect by fellow scribes. He was, he said, brought up in the Tyneside town of Felling, having been born just before the Second World War broke out. His father had been on the dole for much of the 30s after serving his apprenticeship as a pattern-maker, then worked through the war making metals for the munitions programme. "He was a shift-worker on the furnaces," Dr Cunningham recalled. "I remember we used to go and visit him at the factory at weekends, walking along the bank of the Tyne under the barrage balloons."

In 1948 his father became a full-time officer of the General and Municipal Workers' Union (GMWU). That year, on the death of John's grandfather, they were evicted by the National Coal Board from their tied cottage, and moved to a council house in a different part of Felling. Before long John joined his older brother, now an accountant, at Jarrow grammar school, which served three local towns. It had some excellent teachers, many of them "deeply committed Socialists"—a favourite Cunningham compliment.

Among them was an attractive and able chemistry teacher, who diverted John's interest from medicine to chemistry, which he went on to study at Durham University. He stayed to gain a PhD and join the chemistry faculty, specializing in organo-metallic fluorines. "I had always intended to be an academic—not that I like the word academic... experimental work fascinated me, and I enjoyed teaching undergraduates." He was all set to join the brain drain and take up a post at the University of Florida for a "not inconsiderable number of dollars" when in 1967 he was selected as the Labour candidate for the large rural constituency of Whitehaven, Cumbria, some



90 miles away (now called Copeland).

"I had been a member of the Labour Party virtually since I was big enough to reach a letter box, and had distributed leaflets and so on from the age of eight. As well as being a 'gut' Socialist, my years at university had reinforced my views. But I hadn't expected to be selected at that stage. I decided that if I couldn't take a gamble with my career at 27, I would have a pretty unadventurous life."

After two months on the dole, he was offered a job teaching chemistry and maths at his old school in Jarrow, of all places—by then it had gone comprehensive. Although he enjoyed it, he joined the GMWU as a northern region industrial officer a year later. Meanwhile he was nursing his constituency—by no means a safe Labour seat, being so rural—and was elected in 1970.

James Callaghan made Cunningham his parliamentary private secretary when he was first Shadow and then actual Foreign Secretary. Four years later, in 1976, Cunningham rose to be junior minister at Energy, becoming Labour's Industry spokesman in 1979. The ramshackle Environment brief has recently given him much new territory to master. The bitter controversies over rate-capping, the metropolitan authorities and so on have reinforced his loathing of over-centralization. The whole financial relationship between central and local government, now of Byzantine complexity, needs overhauling, he believes.

Did he, as an obviously reasonable man who voted for Roy Hattersley in the Labour leadership stakes and places himself firmly in the centre of the Labour Party, have any sympathy, I rashly wondered, for the SDP/Liberal Alliance's dislike of confrontational politics? "I don't have any sympathy for Alliance people at all," he said vehemently. "In fact I have a monumental and enduring contempt for them all. They double-crossed us and deceived a whole lot of people and didn't, except for one, have the guts to resign and put themselves to the test in a fresh election. Almost to a person they were only where they were because of the Labour Party."



John Cunningham: scorn for SDP.

I fared little better in suggesting that what distressed many people about politics was that the nation's problems were not assessed on their objective merits. If there were an objective solution for every problem, where would be the need for politicians? was the thrust of his reply. "Political parties exist to have a view." No wonder the country is in a mess.

MPs tend to talk a lot, but Dr Cunningham includes "listening to other people's views" among his recreations in *Who's Who*, along with classical and folk music, fell-walking and gardening; and he sees himself, he said, as a "radical" thinker on policy issues. We had not enough time left to broach any major themes, but I could not help wondering how genuinely radical his thinking could be if he rated objectivity so low.

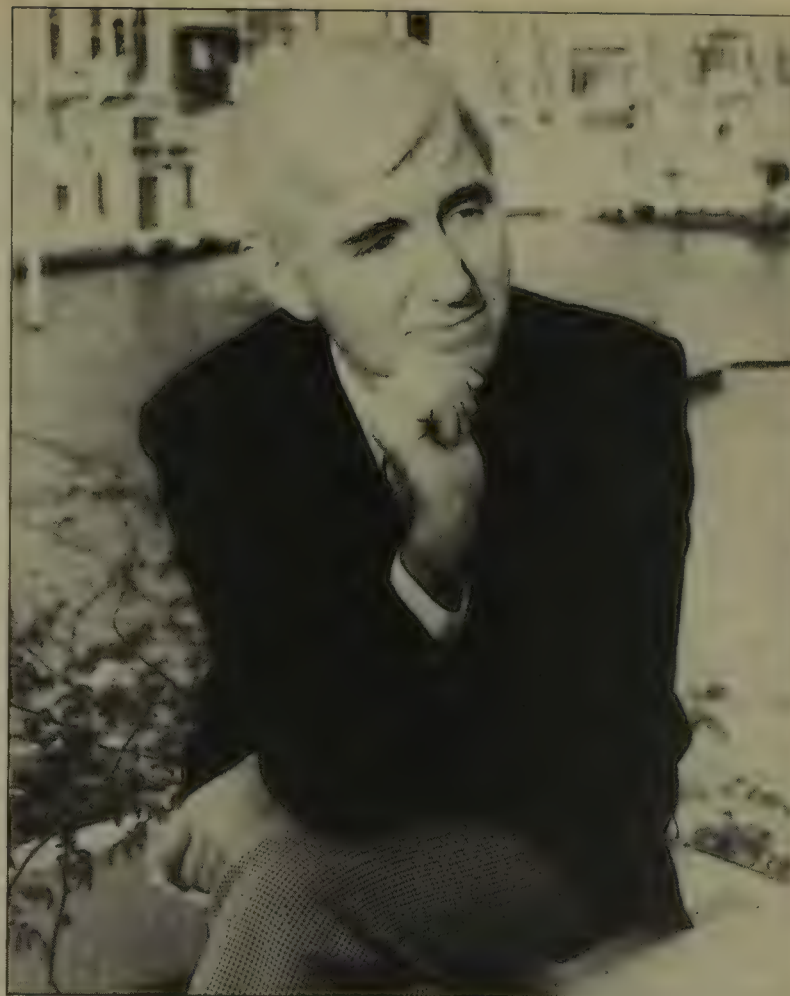
## Tax, the arts and Mr Grundy

It was a perfectly routine surgical operation. But something went wrong, and Milton Grundy's father died aged 56 on the operating table. Had Grundy senior lived another two weeks—and the operation could easily have been postponed—the five-year period required to make gifts *inter vivos* tax-free under the old rules would have elapsed. As it was, the family engineering firm at St Helens was almost ruined by death duties.

That double misfortune helped shape a career, a tax haven and eventually an arts haven in Pimlico, the Warwick Arts Trust. "When my father died, I had just qualified and begun to practise at the Bar," Milton Grundy recalled, puffing a cigarette in his garden. "I went into Sweet & Maxwell's in Chancery Lane and asked an elderly man who was busy not selling books whether he had something simple on estate duty. 'I do not have a simple book as it is not a simple subject,' he replied loftily. Stung by this reproof, I went and wrote one." Called *Tax Planning for the Family Company* and published in 1958, it sold well for a decade.

Although his father had invented equipment which helped to lay concrete for roads and airfields, Milton was of a literary bent, and read English under F. R. Leavis at Cambridge after surviving Sedbergh (most of the heartier masters had gone off to the war) and National Service in Palestine. At Cambridge he edited a magazine called *Imprint*—Simon Raven and Katharine Whitehorn were among contributors—and vastly admired Leavis. He had, however, seen too many literary ambitions withering in the outside world, and turned to law.

Pushed towards specializing in tax by his father's death, he later developed an interest in the taxation aspects of international business. In 1966 he drafted a new trust law for the Cayman Islands, which soon transformed the economy of that otherwise unendowed



Milton Grundy: even Britain can be a tax haven—for non-residents.

British colony lying between Cuba and Jamaica. He admits that tax havens have a rather *louche* reputation, but points out that they are often a meeting place for bright ideas which would otherwise not bear fruit—and even Britain can be a tax haven, for non-residents.

"A lot of it has nothing to do with tax. For example, I have acted for a number of Arab clients from countries which have no income tax, setting up trusts so their daughters can inherit money, which they can't under Muslim law. Of course a number of scoundrels set up undeclared bank accounts in tax havens. Maybe I get an over-sanitized view, as I see only the respectable end of the business."

If his next book, *Tax Havens*—for which he edited appraisals from around the world—was foreseeable, *Venice: An Anthology* (1971) was less so. It offers the visitor a series of walks enlivened by quotations from the likes of Ruskin, Berenson and Wagner on buildings, paintings, cafés and so on passed *en route*. It is still in print, and profits go to the Venice in Peril fund.

For 20-odd years he had toyed with the idea of setting up some sort of arts centre. "It really started as a piggy bank in 1959, until I had saved enough to launch it." In 1979 he bought a large house in Warwick Square which had previously housed a small art school and was earlier the studio of a Victorian painter, James Swinton. Restored and converted, it has several fine exhibition rooms on the ground floor and a recital room on the first floor.

Since the Warwick Arts Trust, as he called it, opened there in 1980, it has played host to 24 shows of painting and sculpture (all modern); seven exhibitions of applied arts, notably of modern furniture; and 45 chamber music and solo recitals. In each field the aim has been to mix the young and less known with names of greater pulling power, such as the painters Prunella Clough, John Hubbard and Bridget Riley and instrumentalists like Peter Donohoe, Julian Lloyd Webber and Mitsuko Uchida.

All in all, shows and concerts have drawn more than 30,000 visitors through the WAT's doors. Post-concert suppers are a feature. Grundy himself—while still working in his Gray's Inn chambers—has now taken over the fine art programme from Bryan Robertson, and consultants advise him in musical and other fields. "I want to do things that are lively and interesting and which other people are not doing," he said. "Public institutions may feel a need to be 'representative'. I have the luxury of expressing my own tastes and preferences." He also has the pleasure of living "above the shop", with a second home in Oxfordshire.

Apart from one exhibition backed by the Bernard Sunley Foundation, all has so far been done from his "piggy bank" and from takings. "There must be a good 200,000 people wealthier than I in Britain," he said. "I think there ought to be a lot more trusts of the same sort around." With the philistines on the march, who could disagree with that?



# With Endurance to Antarctica

by Robert Fox

Abandoned whaling stations, grunting seals and teeming birdlife, echoes of the Falklands war and a near shipwreck enlivened a trip with the survey ship which is the symbol of Britain's presence in Antarctica.

HMS *Endurance*, the Royal Navy's ice patrol ship, recently completed her first full deployment in the South Atlantic and Antarctica since her big refit after the Falklands conflict two years ago. The tubby bright red vessel, nicknamed the "Red Plum", is the symbol of the British presence in southern waters in her three roles as Falklands guardship, support to British scientists in Antarctica and survey vessel. It was the announcement of her withdrawal from her southern duties by the Minister of Defence, Sir John Nott, in 1981 that is said to have convinced the Argentine naval and military command that they could grab the Falklands without a fight.

The ship is unlike any other in the Navy, from her gaudy hull and her helicopters painted red to stand out against the glare of ice and snow and the blanket of sudden Antarctic blizzards, to her *modus operandi*: her company can expect to be away from home for at least seven months a year, the longest regular deployment in today's Navy. They are as likely to be occupied by the habits of elephant seals, albatross and pilot whales, as by the vagaries of Soviet nuclear submarines and surveillance trawlers. Surprisingly, she started life in 1956 as the Danish ice-strengthened freighter *Anita Dan*, and was bought for the Navy 11 years later. She is due for another refit in two years and to run at least until 1990. After yet another recent failure of her electricity system, one lieutenant remarked, "If this was my house, it would have been condemned years ago". Marine Engineer Lieutenant Kemp Price told me, "Coming from the latest carrier, *Illustrrious*, to *Endurance* was like going from the Space Age to the Stone Age."

In her remaining years with the Navy the work and role of *Endurance* are likely to become increasingly important. There are signs of a renewed race for the Antarctic. More countries are sending their explorers and scientists to scour the seas, to survey the huge ice cap and the land rocks beneath, and to set up bases on the most inhospitable of the great deserts; and more countries want to join the Antarctic Treaty (see summary on page 26). The treaty has been a success: the two superpowers work in harmony through it, as do three countries with conflicting territorial claims in Antarctica, Britain, Chile and Argentina. For the present, Antarctica is a huge peaceful laboratory where the animals, birds and fish are the residents, and explorers and scientists the lodgers. That could change soon as the rules governing the

Antarctic Treaty are due for review in 1991, and many Third World countries are suggesting that the continent should be administered by the UN for the benefit of the poorer as well as the richer nations.

Such considerations seem remote from the daily tasks of *Endurance* and her company. This southern summer I accompanied the patrol ship on the third and last work period of the season. "A bit of a taxi run, really," said the captain, Colin MacGregor, "a lot of ferrying stores for the British Antarctic Survey and the Expedition to Brabant Island, and not much surveying." The apology seemed unnecessary as the taxi route took us to all the major islands of the Scotia Sea, following a course first charted by Captain James Cook to the South Sandwich Islands, and then swinging south-west to the Antarctic Peninsula.

*Endurance* departed the inner harbour at Port Stanley on a wild, glaring sunny morning of austral summer. This year has been one of the warmest on record. The summers seem to follow an 11-year solar cycle, and the really hot ones coincide with the period of greatest sunspot activity. As *Endurance* cleared Port William, passing the two freighters supplying the Falklands garrison riding at anchor like basking Moby Dicks, the ship was surrounded by little flashes of orange yellow dipping and plopping through the water—Rockhopper penguins saying their farewells.

Next day the ship was drenched in fine drizzle, the horizon blanketed by heavy fog. In the water a school of dolphins bobbed and dived, their bodies a glistening metallic grey. Nonchalantly albatrosses approached the stern, wheeling and plunging through the wake looking for scraps cast adrift in the brown paper "gash" bags. The waters between the Falklands and South Georgia are part of the Antarctic frontier area known as the "Antarctic convergence"; the colder currents from the south slide under the warmer flow from the north. This part of the ocean teems with micro-organisms, the plankton which form the food of many of the whale species and of the fish whose stocks are threatened by over-fishing. The small crustacean, krill, promises to be one of the richest Antarctic resources of the future, since it provides one of the biggest stocks of natural protein in the world.

On this run *Endurance's* first port of call is Bird Island, off the north-west coast of South Georgia. It is a menacing and blustery dawn, with low cloud hanging down over the mountains like



torn shrouds. The helicopter takes off into the wind and is buffeted and rocked as it approaches the island's cliffs and steep craggy hills, barely clearing one of the peaks before dropping down to the tiny cluster of huts which form the scientists' base. As the helicopter approaches, the muddy beach becomes a mass of seething, leaping and yelping fur seals splashing into the bay for their early-morning dip. The seals are one of the main objects of study for the scientists, and their feeding and breeding habits give important clues about natural food stocks in the ocean.

The base commander for the British Antarctic Survey is Peter Prince, an expert on all aspects of South Georgia's bird life. This austral summer has been unusual, he says, for though the seals have been returning in abundance, breeding has been poor. High above the huts on the steep cliffs and hills fringed with bright green moss and grass, there appear to be large blobs of snow: they turn out to be the huge wandering and black-browed albatross. This year fewer than a third of their chicks have survived the first weeks. To add to the mystery more whales have been sighted at Bird Island than for some time, and in one afternoon Peter Prince and his team recorded sightings of at least seven Right Whales. Possibly they were coming close inshore to look for krill.

By the afternoon *Endurance* has arrived at Grytviken in Cumberland Bay where the harbour master, magistrate, post master, customs officer and immigration officer for South Georgia are based: functions all fulfilled by the commander of the detachment of troops there. Anyone wishing to enter territorial waters or to land on South

Georgia must apply for permission from the magistrate at King Edward Point. It was the failure of Senor Constantino Davidoff's Argentine scrap dealers to do so when they landed on South Georgia on March 17, 1982, which set off the Falklands crisis.

Grytviken and the other whaling stations at Husvik, Leith and Stromness are gently mournful places. Now deserted, they are the *Marie Celestes* of the southern whaling industry. At their height 6,000 people worked here, and when the whale-catchers and factory ships were in, the population would nearly triple. Once Stromness Bay was an aquatic abattoir. By the stations the water was stained with blood, cluttered with drifting whale carcasses and smashed ribs and bones. The whaling community lasted almost exactly 60 years, and the Norwegians seem to have gone overnight in 1962. They left their food, their equipment and tons of spare timber, pipes and hawsers, some of it completely unused. This attracted the scrap dealers to Leith and now their equipment, bulldozers, winches and cutting gear litter the quay there. Above the whaling stations, with their flapping acres of rusty corrugated iron, the mountains soar into sharp snowy pinnacles, giving the setting an alpine quality.

Today Grytviken is the home of the 100 or so soldiers of the garrison. They have the most comfortable quarters of all the troops in the Falklands and dependencies, in the large huts and laboratory built for the BAS scientists nearly 30 years ago. The soldiers ski and climb mountains. Visiting warships take them to survey possible landing sites for nuisance raids. They say they appreciate the scenery and outdoor activity, but finally admit that





*Endurance* aground, Orleans Strait, Antarctic Peninsula. Left, Grytviken whaling station in South Georgia.

glacier. The beaks of the birds are thin scimitars of orange, matched by a flash above the snow-white chest. They pose like sentinels on medieval battlements, raising their beaks as they trumpet to the sky. Most of the sitting is done by the males, the egg wedged between the feet and covered by a fold of gleaming white chest fur. Occasionally there is an explosion as an addled egg bursts in a cloud of gas. Fights break out as the penguin slashes at his neighbours in a rage of disappointed parenthood.

In the waters between South Georgia and the Antarctic mainland there are signs of a quickening pace of commercial and political interest as more nations send their fishing fleets farther south and prepare scientific expeditions and surveys to proclaim their involvement and plant their flag on the Antarctic continent itself. At Southern Thule—in the South Sandwich islands—where the Argentines built a weather station and military base in 1976, *Endurance's* helicopters landed to inspect the ruins of the Argentine base demolished just over a year ago after it was found that someone had restored the Argentine flag to one of the masts there.

Farther south and west lies Signy Island in the South Orkneys, one of the first bases set up for the study of life sciences by the predecessor of BAS, the Falkland Islands Dependency ➤➤➤

they are bored and long for home.

When James Cook surveyed these coasts in 1775, he remarked in his records on the abundance of fur seals. Visiting the island less than 50 years later the sealer James Weddell reckoned that nearly 1,250,000 of them had been killed on these coasts and 20,000 tons of oil taken from the elephant seals in the intervening period.

Fifty years ago it was thought that there were as few as 50 pairs of fur seals on South Georgia, and now there are said to be well over 1,000,000. In the tussock grass around Leith the elephant-seal bulls lie up with their harems, grunting and gently flicking sand over their huge bodies as they snooze in the sun. Fur seal pups chase Gentoo penguins into the water.

One of the most spectacular sights in the entire Antarctic is the colony of King penguins at St Andrew's Bay. Penguins of different species inhabit the islands of the region in their millions: there are more than 100,000 Macaronis on the Willis islands alone. The Kings at St Andrew's Bay have chosen a mound of grey rock and stone beside the bed of a rather tired-looking





## With Endurance to Antarctica

Survey. Dave Rootes is the base commander, and on a raw morning he showed me round his domain after making the introductions to the resident, and very well fed, fur seal that guards the front door. In the aquarium the tanks of brilliant clear water have extravagant displays of large aquatic lice, crabs bright yellow and orange, and ghoulish icelish with outsize bulbous heads and thin anaemic bodies. The haemoglobin of these fish is white, their blood thin, since the waters here are abundant in oxygen. The icelish are now being caught commercially by the Japanese, principally for animal feed.

Beyond Signy, *Endurance* bumped and ground through the first of the winter ice forming off the Antarctic Peninsula in the Orleans Strait. On the shore the glaciers, sprinkled with snow like rough icing sugar, reflected a dull blue, and pure white peaks pierced the thin layers of cloud. Looking south, a range of mountains tinged pink by the sun seemed but a dozen miles off. In reality there were nearly 80 miles away, so deceptive is the pure air.

The mountain range was on Brabant Island, the southernmost destination of *Endurance*. There 12 men of the Joint Services' Expedition are now wintering in tents, the first expedition in Antarctica with this purpose. At the end of March the ship took off seven men who had been on the island since January, and landed nine men of the winter party. They will be facing 40- to 50-knot blizzards and snowfalls of up to 6 feet in a night. When the weather allows they will take a census of the seals and Adélie and Chinstrap penguins, collect rock samples and small insects. A doctor in the party who was with the Marines in the Falklands con-



fleet will be testing his 11 companions to see how they withstand "cold stress". In particular he wants to establish the link between moisture loss from the body and frostbite and trench foot. Such expeditions have to possess a strong scientific bias to qualify for public funds, and they are very expensive. The Brabant Island one will cost nearly £250,000 by the time the second summer party leaves next March. The expedition's leader is Commander Chris Furse, now on his third expedition to the islands of Antarctica. He is a champion of the old-fashioned amateur explorer and for him the adventure training, canoeing, mountain climbing and skiing are as much part of the fun as the collecting of bugs and rocks and the dissection of seals. After the first three months, with his ragged beard and face like tanned leather, he already looked like something out of *Scott of the Antarctic*. In a few weeks there had been a 140-mile journey from the American base at Palmer to circumnavigate Brabant in rubber boats. The first camp at Met-

chnikoff Point had been on a glacier. Overnight the ice melted and tents were left on pinnacles of rock and snow several feet high. The camp was moved to more certain if malodorous ground in the middle of a Chinstrap penguin colony, whose members would approach inquisitively at meal times. Sheathbills wandered into the tents and in the mornings the men would find inside their boots souvenirs of the birds' nocturnal visits. Boots were about the only items of clothing that they took off at night.

The helicopters made 80 journeys from the ship to Metchnikoff carrying new tents, camp rations for nine months and returning with samples, broken kit and those members going home. In brilliant clear weather, *Endurance* returned for the next two days to her routine task of surveying the Orleans Strait by tracing a course along parallel lines and taking soundings at regular intervals. As she turned at the end of one of these lines there was a shudder and the ship came to a halt. She had hit a pinnacle of rock 11



feet below the surface. The ship rolled and juddered for some minutes as the engine went into reverse. From one of the ship's boats her waterline could be seen clearly raised several feet above the surface. The rock beneath was mottled with specks of white quartz. By luck the survey ship *Bransfield* was due to meet *Endurance* that morning, the first ship she had seen in the three-week journey. *Bransfield*'s company could scarcely contain their glee when they had pulled *Endurance* off: the roles had been reversed when *Bransfield* was holed the season before. The day was one of flat calm, and leopard seals drifted lazily by on the chunks of ice as the divers went over to inspect the hull. The outcome might have been very different if there had been no *Bransfield* and the weather had turned foul.

It did so the following day as the ship prepared to make the 800-mile journey for the Falklands across Drake Passage, some of the roughest water in the world. In a lumpy swell the ship rolled 35° and more.

Before leaving Antarctica, ➡



Top left, the King penguins of St Andrew's Bay, South Georgia. Bottom left, raising the flag at the old Argentinean base, Southern Thule. Top, the ship's boat, *Stancome Wilk*, looks for the rock on which *Endurance* had gone aground off the Antarctic Peninsula. Above left, one of *Endurance*'s two Wasp helicopters lifts stores for the Joint Services Expedition on Brabant Island. Above right, a cool rest for the divers inspecting the damage to *Endurance* after her grounding.



## With Endurance to Antarctica

the helicopter made a call to a former British base on Deception Island, one of the most curious formations of rock in the South Shetland group: Deception is a sunken volcano, the crater forming a central lagoon several miles across. Ships enter by a passage between two stacks of cliff, known as Neptune's Bellows, a tricky channel to navigate if the wind is in the wrong direction. The volcano has erupted several times over the past 20 years, and in 1968 the British base had to be evacuated.

Twenty-five years earlier a naval party came to Deception as part of Operation Tabarin to prevent German U-boats using the anchorage and to stop the Argentines from setting up supply depots to assist German surface ships. From Operation Tabarin grew the Falkland Islands Dependency Survey and the British Antarctic Survey. Both Chile and Argentina have at times had bases on the island. A summer expedition of Chileans has recently taken possession of one of the huts at the deserted base, and the helicopter party from *Endurance* found remains of the Chileans' cooking still on the stove.

Perhaps the gloomy foreshore, a dark mound of volcanic rock and ash, reflects the uncertainty of Antarctica's future. Claim and counterclaim for territory spilled over into violence in the Falklands two years ago. The rival claims of Britain and Argentina to the islands of the Scotia Sea and the Antarctic Peninsula are temporarily set aside by the Antarctic Treaty. But the rules of the treaty will change in 1991, and the mechanism is likely to be severely strained before then by the wrangle now developing over a convention for the commercial development of mineral resources.

Britain has long been a leader in Antarctic exploration and research. BAS has recently been advising scientists from India, Japan, China and Brazil as they set up new surveys in Antarctica. Yet much of our Antarctic policy is now entangled with that on the Falklands. Following the war, and because of it, BAS was given £15 million over four years to research the commercial potential of living and mineral resources. *Endurance* has been reprieved but is due to be phased out in 1990, just when international interest in the future of Antarctica is likely to reach new heights. BAS directors say they operate on a shoestring: the West Germans spend as much running one ship, *Polar Stern*, for a short summer season as half the new budget of BAS. Long-term budgetary plans for the Survey, with its 320 staff, are vague, as they are for a replacement for HMS *Endurance*. Some long-term planning is required if the tradition of Cook, Scott and Shackleton is not to become embroiled in the repercussions of Britain's Fortress Falklands policy.

## Antarctica—a short guide

Antarctica covers 13.5 million square kilometres (5,500,000 square miles) or one-tenth of the Earth's land surface. It is divided by the Transantarctic Mountains which are more than 4,000 metres high—the highest point is the Vinson Massif at 4,897 metres. A permanent ice cap, containing 70 per cent of the world's store of fresh water and 90 per cent of its ice, covers 98 per cent of the continent. It is estimated that sea level worldwide would rise by 55 metres if this ice cap were to melt completely. The ice cap averages 2,000 metres (one mile) in thickness and at some points exceeds 4,500 metres. Its weight is so great that it has depressed about one-third of the land mass of the continent to below sea level. The ice cap extends offshore in the form of vast ice shelves up to 600 metres in thickness. The ice shelf in the Ross Sea is the size of France. The sea around Antarctica freezes during the winter, nearly doubling the area of the continent. The average annual temperature is  $-50^{\circ}\text{C}$  on the polar plateau and  $-15^{\circ}\text{C}$  in coastal areas. It is the windiest continent on earth with winds of up to 320 kilometres per hour (200 mph). It is drier than most deserts. Annual snowfall at the South Pole is equivalent to less than one inch of water. There are no native human inhabitants. At present there are 34 year-round scientific stations populated by approximately 800 science and logistics personnel in winter, increasing to more than 2,000 during the Antarctic summer.

### Who discovered it?

The Greeks hypothesized that a southern continent had to exist to balance northern land masses. According to Rarotongan legend, Antarctica was discovered by a Polynesian, Ui-te-Rangoria, in about AD 650. The period from 1739 to 1841 saw early French, Russian, British and US exploration by ship. The first years of this century are generally thought of as the "heroic" period of Antarctic exploration. Scott and Shackleton from Britain, Amundsen from Norway all tried to be first at the pole. Amundsen won. The "heroic" age was succeeded by the age of scientific discovery.

The first New Zealand expedition took place between 1929 and 1931; the first expeditions by Argentina and by Chile were in 1942. The establishment by the Royal Navy of Operation Tabarin in 1943 marked the beginning of the scientific programme now being carried out in Antarctica by the British Antarctic Survey. The US Navy's post-war Operation Highjump (1946-47) represented the largest expedition ever to visit Antarctica. It was composed of 13 ships, 25 aircraft and more than 4,000 personnel. A stimulus for international co-operation was provided by the International Geophysical Year (IGY) from 1957 to 1958, with major research efforts focused on Antarctica.

IGY led to the signing in 1959 of the Antarctic Treaty. The Treaty came into force on June 23, 1961.

### Who owns it?

Claims are based on discovery, occupation, geographical continuity or contiguity and the sector principle (extending national mainland boundaries or Antarctic coastal claims south to the Pole in pie-shaped wedges). Different claimant governments make a point of presidential visits to Antarctica, performing official functions such as issuing postage stamps and demonstrating "effective occupation" by hosting marriages and births. Claimant countries are the United Kingdom (1908), New Zealand (1923), France (1924), Australia (1933), Norway (1939), Chile (1940) and Argentina (1943). Fifteen per cent of the Antarctic continent is unclaimed. The claims of Chile, Argentina and the United Kingdom overlap. The US and the USSR maintain a right to make a claim.

The 1959 Antarctic Treaty (signed by the 12 original participants in IGY and acceded to by a further 15 states) provides that Antarctica shall be used for peaceful purposes only and that any measures of a military nature shall be prohibited; that there shall be freedom of scientific investigation and that the results of such investigation shall be exchanged among all the parties and made freely available; that any nuclear explosions and the disposal of radioactive waste material in the Antarctic shall be prohibited; that all parties shall notify each other in advance of all expeditions to the Antarctic and of stations occupied by their nationals; and that each party shall ensure that no one engages in any activity in Antarctica contrary to the principles and purposes of the Treaty.

Two related conventions deal with the conservation of Antarctic seals and the conservation of Antarctic marine living resources. In addition 130 recommendations have been agreed by the Antarctic Treaty Consultative Parties (ATCPs) at Antarctic Treaty meetings, nearly all of which have become effective. The ATCPs are currently negotiating a legal régime to govern possible mineral resources development in Antarctica. Another important component of the Antarctic Treaty system is the Scientific Committee on Antarctic Research (SCAR), a member of the International Council of Scientific Unions (ICSU). The United Nations General Assembly held its first-ever debate about the future of Antarctica at the end of 1983 and the UN Secretary-General is now preparing a study.

### What minerals?

Sizable beds of low-grade coal are known to exist in the Transantarctic and King Charles Mountains. The

identification of minerals such as iron, copper, molybdenum, chromium, nickel, platinum, gold, lead, silver, tin and zinc, might lead to the discovery of larger concentrations, but no deposits have yet been found that could be developed economically. Assessing the mineral resources of Antarctica will require more extensive geological and geochemical research, geophysical surveys and drilling. Manganese nodules exist on the deep seabed surrounding the Antarctic continental margin, though technical and commercial aspects have still to be assessed. As part of the international deep sea drilling project, the ship *Glomar Challenger* discovered traces of methane, ethane and ethylene in the Ross Sea in 1972 to 1973. Circumstantial evidence of oil is compelling, based on the Gondwanaland thesis (Antarctica is thought to have formed part of a supercontinent together with Africa, Australia and South America), *Glomar Challenger's* discoveries and what is known about the nature of the sediments. US government estimates of recoverable oil in promising off-shore areas noted the possibility of tens of billions of barrels.

### How much krill?

Antarctic seas are among the most biologically productive in the world. The 2 inch Antarctic krill (shrimp) is the critical link in the Antarctic food chain. It feeds on microscopic floating plants and in turn is fed upon directly by numerous species of fish, squid, birds, whales, seals and other marine mammals. Estimates of the total krill population vary. In the two major areas surveyed, it is believed to be about 80 million tons.

### What future?

Antarctica's role as the world's last great wilderness and as an area of outstanding interest and importance from the point of view of history, climate and biological productivity makes effective conservation a major international priority. Attempts are being made, within the Antarctic Treaty framework, to develop effective measures of environmental protection, particularly in view of the harmful impact that exploitation of mineral resources might have. (Exploitation, as opposed to exploration, is not at present permitted under the Treaty but the Treaty itself is due for review at the end of this decade.) The Antarctica Project, a worldwide coalition of concerned citizens, believes that the future of Antarctica is too important to be entrusted to governments alone, however enlightened, and that the danger of armed conflict and/or of damage to Antarctica's unique environment, including its wildlife, is so great that all forms of commercial exploitation should be banned in perpetuity.

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attendant started the announcement  
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## London Theatres by Paul Hogarth 4: The London Palladium

The Palladium—since 1934 officially the London Palladium—was built on the site of Argyll House in Argyll Street and opened on December 26, 1910. The music-hall boom gave way to spectacular revue in the 1920s which, with pantomime, has been the theatre's usual pattern of entertainment. Under George Black's direction from 1928 to 1946 it became famous for his 1930s "crazy-week" and lavish variety shows. Variety continues today, but musicals—*The King and I*, *Barnum* and the current *Singin' in the Rain*—have been among recent successes.





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# BRITONS GOING FOR GOLD



TONY DUFFY/ALLSPORT

The word "boycott" does not exist in any of the USSR's languages as Captain Charles Boycott was an Englishman whose involvement in the Irish Land Question a century ago led to the incorporation of his name into the English language as shorthand for attempting to persuade by withdrawal of contact.

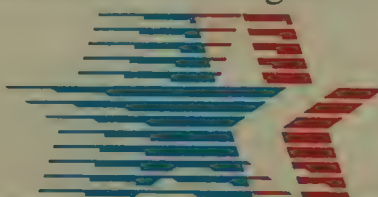
The Russians would protest that their refusal of the invitation to attend the Olympics is not a boycott; it is merely a statement that the Los Angeles Olympic Organizing Committee are not abiding by the Olympic Charter (which is true), and that they are not willing or able to give the Russian team the necessary security—which is also true.

Among developed nations the United States has the worst record in the world for assassination or attempted assassination. So how can the American authorities guarantee the safety of a Russian team, several hundred strong, scattered among about 20 locations? That is why I believe the Russians and their Eastern bloc allies (with the sole exception of Rumania) are staying away from the 1984 Olympics.

Athletics, or Track and Field as the Americans call it, is the showpiece of the Games and the absence of the

by Christopher Brasher

The absence of the Eastern bloc countries from the Olympics will inevitably have a profound effect on the medal tally. Who among the British athletic team will return home with a medal? The following assessment reveals the most likely front-runners to achieve success in Los Angeles this month.



Eastern bloc will have a more profound effect on the medal tally in Los Angeles than either the black African boycott of the Montreal Games in 1976 or the US boycott, joined by a few other western nations, of the 1980 Moscow Games.

It is easy to quantify the effect because in Helsinki last year athletics held its first world championships and

everyone of note—160 nations in all—turned up. As Dr Primo Nebiolo, President of the International Amateur Athletics Association, said: "Helsinki proved that all the nations of the world could still come together and compete in a good spirit, without political interference or boycott."

There were 123 medals—gold, silver and bronze—at stake in Helsinki. Ath-

letes from the Eastern bloc nations won 62, the rest of the world won 61. The figures are even more startling when you differentiate between the sexes. There were 51 medals to be won in the women's events and of these 34 were won by Eastern bloc athletes and 17 by the rest of the world.

Theoretically, therefore, British athletes should be able to come away with a larger haul of medals this year than in any games since the war. However it is not likely to happen because the Eastern bloc are strongest in events where Britain is weakest—notably the field events.

However, the Russian boycott will help Zola Budd, the smallest and most controversial athlete in the British team. Whatever the arguments are about her South African origins (a country which is exiled from world athletics), there can be no argument about her ability—and her courage. At the beginning of June she was lying second in world rankings for the 1,500 metres—behind an East German girl—and first in world rankings in her preferred distance, 3,000 metres. Since statistics are the life-blood of athletics, those rankings are likely to make this girl—just 6 stone in weight and 5 feet 2 inches tall—one of the favourites ➤➤➤



for a gold medal in Los Angeles.

There are 16 women in the world who have, in other years, run faster times than Zola over 3,000 metres, but 14 of them come from the Eastern bloc. The remaining two are Grete Waitz of Norway, who will be concentrating on the marathon (the first Olympic marathon for women), and Mary Decker of the United States. A prodigy at 12, world-ranked at 14 and now aged 25, Mary Decker is world champion at both 1,500 metres and 3,000 metres.

As Pieter Labuschagne, Zola's

coach, says: "At present Zola is not in the same class as Mary Decker. It will be different at the next Olympics [1988]. Then Zola will be very difficult to beat." By then Decker will have retired, and the Russians may not be in Seoul, South Korea, the city which has been awarded the 1988 Games: they are already making noises that South Korea is an American satellite.

Zola Budd is one of the new guard British athletes who should bring back some sort of medal to the country in which her grandfather was born. Another member of the new guard is

Fatima Whitbread, aged 23, who was leading the javelin championship in Helsinki last summer until she was beaten by the last throw of the competition by the Finnish girl Tiina Lillak. Javelin-throwing is a Finnish tradition: just after the war, when the Olympic Stadium in Helsinki was built, its tower was the exact height of the world record in the javelin (held, of course, by a Finn). They did deserve one gold medal in the 1983 World Championships which they staged so well.

The British old guard—the gold medallists of 1980—stands firm: Sebas-

tian Coe, Steve Ovett, Daley Thompson, Allan Wells; and the medallists of the 1983 World Championships: Steve Cram, Kathy Cook and Colin Reitz.

Coe and Ovett planned late campaigns. By the middle of June, with the Olympics only six weeks away, neither had run a significant race in Europe this year: Coe because he lost much of his winter preparation while he threw off the effects of a debilitating virus disease that kept him out of the World Championships; and Ovett because he caught bronchitis in the late spring even after avoiding the English winter



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by going to train in Australia.

Both were pre-selected for the Olympics, which means that they did not have to take part in the Olympic trials, but neither was pre-selected for the event in which he is the reigning Olympic champion. In Moscow, in 1980, Coe was the firm favourite for the 800 metres and Ovett the favourite for the 1,500 metres. In the event Ovett won the 800 and Coe the 1,500 metres. Such are the uncertainties of the Olympics.

Since then Coe has improved his world 800 metres record to 1 minute 41.73 seconds, which puts him a clear

two seconds (or 16 yards) ahead of any of his rivals in Los Angeles. So the British selectors, showing rare good sense, have picked him for the 800.

Meanwhile Ovett has improved his world 1,500 metres record to 3 minutes 30.77 seconds. Even more astounding is the fact that six out of the 12 fastest times ever recorded in the world stand in his name: that is consistency matched by only one other world athlete, the 400 metres hurdler, Edwin Moses, who remains unbeaten in international competition.

Both Coe and Ovett indicated that

they would like to run in both the 800 and the 1,500 metres in Los Angeles, which is a Herculean task. It involves seven energy-sapping and mentally stressful races in a space of nine days.

Since Moscow Steve Cram, from Jarrow in Geordieland, has emerged as the great race-winner. He has never held the world record for 800 or 1,500 metres but he won the European 800 metres title and the Commonwealth and World 1,500 metres titles. All he needs to add to his collection is the Olympic title and that will put him on a higher pedestal than either of the great

record-breakers, Coe and Ovett. The heart of athletics is man versus man, not man versus the clock.

Peter Elliott, a red-headed Yorkshireman, was fourth in the World Championship 800 metres last year and has improved since then. So Britain is in the happy position of fielding an 800 metres team consisting of Coe, Elliott and Ovett; and a 1,500 metres team of Cram, Ovett and Coe.

There remain two more of the old guard: Allan Wells and Daley Thompson. Both are proven big game competitors, but in Los Angeles Wells ➤➤



TONY DUFFY ALLSPORT



ASP



ASP



LEO MASON



Top row, Zola Budd: 3,000m, 1st round Aug 6, semi-final Aug 8, final Aug 10. Personal best: 8 mins 37.50 secs, 1984; women's 3,000m is a new Olympic event, so no previous record; world record: Svetlana Ulmasova, USSR, 8 mins 26.78 secs, 1982.

Daley Thompson: Decathlon—100m, long jump, shot put, high jump, 400m, Aug 8; discus throw, 110m hurdles, pole vault, javelin throw, 1,500m, Aug 9. Personal best: 8,743 pts, 1982; Olympic record: Bruce Jenner, USA, 8,617 pts, 1976; world record: Jürgen Hingsen, W Germany, 8,798 pts, 1984.

Sebastian Coe: 800m and 1,500m; 1st round 800m Aug 3, 2nd round Aug 4, semi-final Aug 5, final Aug 6. Olympic record: Alberto Juantorena, Cuba, 1 min 43.50 secs, 1976; world record: Sebastian Coe, 1 min 41.73 secs, 1981. 1st round 1,500m Aug 9, semi-final Aug 10, final Aug 11. Personal best: 3 mins 31.95 secs, 1981; Olympic record: Kipchoge Keino, Kenya, 3 mins 34.91 secs, 1968; world record: Steve Ovett, 3 mins 30.77 secs, 1983.

Steve Ovett: 800m and 1,500m. Personal best in 800m: 1 min 44.09 secs, 1978; in 1,500m: 3 mins 30.77 secs, 1983.

Bottom row, Kathy Cook: 200m, 400m, 4 × 100m relay; 200m 1st and 2nd rounds Aug 8, semi-final and final Aug 9. Personal best: 22.13 secs, 1982; Olympic record: Barbel Wöckel, GDR, 22.03 secs, 1980; world record: Marita Koch, GDR, 21.71 secs, 1979. 400m 1st round Aug 3, 2nd round Aug 4, semi-final Aug 5, final Aug 6. Personal best: 50.46 secs, 1982; Olympic record: Marita Koch, GDR, 48.88 secs, 1980; world record: Jarmila Kratochvilova, Czechoslovakia, 47.99 secs, 1983. 4 × 100m relay 1st round Aug 10, semi-final and final Aug 11. Olympic/world records: GDR, 41.60 secs, 1980.

Fatima Whitbread: Javelin; qualifying throw Aug 5, final Aug 6. Personal best: 71.86m, 1984; Olympic record: Maria Colon, Cuba, 68.4m, 1980; world record: Tiina Lillak, Finland, 74.76m, 1983.

Steve Cram: 1,500m. Personal best: 3 mins 31.66 secs, 1983.

Eamonn Martin: 5,000m; 1st round Aug 8, semi-final Aug 9, final Aug 11. Personal best: 13 mins 20.94 secs, 1983; Olympic record: Brendan Foster, Britain, 13 mins 20.34 secs, 1976; world record: David Moorcroft, Britain, 13 mins 00.41 sec, 1982.



will be facing the American sprinters who are the best in the world, as they proved in the World Championships when they took all three places in the 100 metres with Wells, the Olympic champion, fourth. A bad start or a false step by one of the Americans could put Allan among the medals again at the age of 32.

Daley Thompson has an unmatched record in decathlon: he has been European champion, twice Commonwealth champion, World Champion and Olympic champion. But he will have outstanding competition in Los

Angeles from the West German Jürgen Hingsen, who has recently been playing world-record leapfrog with Daley. At the beginning of this year Hingsen held the record. Thompson tried to beat it in California in May and failed badly. Hingsen tried in June and succeeded, thus making himself the Olympic favourite. But in a man-to-man contest I would back Thompson.

There remains one enigma: David Moorcroft, a failure in Olympic, World and European championships, a success in the Commonwealth Games (two gold medals) and the

holder of one of the greatest world records—13 minutes 00.41 second for 5,000 metres. Now aged 31, his career has been bedevilled by injury: at present he is having trouble with his pelvis. The doctors can find no solution so Moorcroft runs in pain and that is no way to prepare for the Olympics.

So how many medals are British athletes going to win in Los Angeles? I am not willing to name the metal (gold, silver or bronze) because that depends too much on the athletes' physical and mental well-being on the day—but I will nominate the medallists.

In the sprints: Kathy Cook. In middle distances: Coe, Cram, Ovett, Zola Budd; and Colin Reitz in the steeplechase. Long distances: Eamonn Martin in the 5,000 metres; Charlie Spedding or Geoff Smith in the men's marathon; Priscilla Welch in the women's marathon. In the field: Fatima Whitbread, Daley Thompson.

If nine of these 12 athletes return from Los Angeles with medals then it will have been a thundering good Games for Britain ●

*Briefing guide to Olympics, p 66.*



Charlie Spedding, right: Marathon; Aug 12. Personal best: 2 hrs 9 mins 57 secs, 1984; Olympic record: Waldemar Cierpinski, GDR, 1976, 2 hrs 9 mins 55 secs; world record: Alberto Salazar, USA, 2 hrs 8 mins 13 secs, 1981.

Geoff Smith, far right: Marathon. Personal best: 2 hrs 9 mins 8 secs, 1983.

Colin Reitz, below: 3,000m Steeplechase; 1st round Aug 6, semi-final Aug 8, final Aug 10. Personal best: 8 mins 17.75 secs, 1983; Olympic record: Anders Garderud, Sweden, 1976, 8 mins 08.02 secs; world record: Henry Rono, Kenya, 8 mins 05.40 secs, 1978.

Priscilla Welch, below right: Marathon; Aug 5. Personal best: 2 hrs 30 mins 6 secs, 1984. First women's Olympic marathon so no previous record; world record: Joan Benoit, USA, 2 hrs 22 mins 43 secs, 1983.





THE ILLUSTRATED  
LONDON NEWS

# THE WORLD'S BEST BUILDINGS PART FOUR

The last instalment in this series brings the total of our best buildings to 100. Since beginning the feature in the May issue we have received further nominations from readers, from invited contributors who sent in their lists late, and from a research panel of some 200 readers and non-readers who volunteered to take part in our search for the world's best buildings. From these sources we have compiled the final list of 100, comprising the 83 already featured in the first three articles and 17 more detailed here. The full list is published on page 40.

It will satisfy no one. Buildings, as the Prince of Wales discovered (if he had not already known) when he addressed the Royal Institute of British Architects' 150th anniversary dinner at Hampton Court, arouse great passions and controversy. And so they should, since we have to live with them for so long once they are put up. The nominated buildings will not include everyone's favourites, and the list, as with the top 20, may seem overly conservative. In fact 26 were designed and put up in the 20th century, and 18 of them in the last 40 years. This does not seem too bad a ratio, given that architects themselves concede that in attempting to break new ground (both in style and technique) they are likely to make many mistakes.

Architects have contributed prominently to the series, but have not been noticeably more determined to select modern buildings than some other contributors. Sir Geoffrey Jellicoe chose one 20th-century building in his 10, Professor Sartoris, Sir Hugh Casson, Sir Denys Lasdun and Maxwell Fry each had two, Sir Philip Powell and Michael Manser five, Peter Blake and Raymond Andrews six (out of 10), Norman Foster six (out of 15), and Richard Seifert seven. Theo Crosby, who limited his selection to two buildings, chose both from the 19th century (the Law Courts and St Pancras Station). The latest architect to provide us with a list was Richard Rogers, whose Pompidou Centre in Paris featured among the top 20. He chose five 20th-century buildings. The inclusion of the ancient temple of Segesta on his list pushed this complex of classical ruins in Sicily into the overall list of 100 because Germaine Greer had already selected its amphitheatre. Similarly his choice of the Campidoglio in Rome, which was also on Lord Gibson's list, brought Michelangelo's genius into the reckoning. Chartres, which was also on his list, was already in the top 20, although his vote, had it arrived in time, would have carried it ahead of St Paul's and into third place, equal with the Parthenon. Among 20th-century buildings Rogers chose Mies van der Rohe's Farnsworth House at Fox River in Illinois, Louis

Kahn's building for the Salk Institute in California and Le Corbusier's La Tourette.

Norman Foster, another British architect with a building featured in the final 100 (the Willis, Faber & Dumas office in Ipswich), also included buildings by Le Corbusier and Mies van der Rohe on his list, but they were different. He favoured the Villa Savoye at Poissy by Le Corbusier and the Seagram Building in New York by Mies van der Rohe. In the light of the present controversy over the Mansion House Square project Foster's comment on the Seagram Building is of interest: "Conceived in flawless detail in a classically European tradition. Improving with age the bronze mullions become pilasters and from most angles present a solid face—the op-

posite of a glass tower. Sadly a model for bad imitations. It is ironic that the City of London, which has encouraged so many bad Miesian copies, should now dig in its heels when offered the real thing."

Another late entrant, Professor Patrick O'Sullivan, put the Sydney Opera House and the Pompidou Centre on his list, which would have taken both buildings further up the top 20. It will be recalled that Durham Cathedral emerged at the head of this list, with a margin of six votes ahead of the Taj Mahal. The research panel did not agree with the verdict of our expert contributors; they reversed the order, putting the Taj Mahal at the top.

The 17 buildings that have been added here to make up the 100 include four from Britain—the Law Courts in

London (described by Ursula Robertshaw as giving Fleet Street "a wonderful start which the rest of the thoroughfare fails to live up to"), Blenheim Palace in Oxfordshire (which Roger Scruton finds "massive, ceremonial, but nevertheless domestic"), Fountains Abbey in Yorkshire (for Cedric Price "a timeless piece of social skill"), and the extraordinary "pineapple" at Dunmore Park in Scotland. America has three buildings in the last 17—Washington International Airport ("idiotically located," according to Kenneth Hudson, "but internally convenient and a superb shape"), the Lincoln Memorial, with its heroic seated statue by Daniel Chester French, and the Watts Towers in Los Angeles, Simon Rodia's tribute in steel to his adopted land.

The rest of the Americas are represented by the Palace of the Dawn in Brasilia (the first building to be completed after President Kubitschek ordered the construction of Brazil's new capital in the remote interior) and the "Governor's Palace" at Uxmal in Mexico (described by John Julius Norwich as "barbaric yet designed with much subtlety").

Other buildings in the final 17 include St Basil's Cathedral in Moscow, the Karlskirche in Vienna (of which a reader in Kenya sent us a drawing as he felt that Austrian Baroque was not faring too well), the splendid Pul Khajoo bridge at Isfahan, the equally splendid ruins of Baalbek in Lebanon, and the great Gothic cathedral of Rheims.

Of the 100 buildings now listed 31 are in the United Kingdom, 13 in Italy, 12 in the United States, nine in France, five in Central and South America, three each in India, Germany, Greece and the Soviet Union, two in China, Iran, Spain and Turkey, with 10 other countries each being represented by one building—Australia, Austria, Egypt, Israel, Japan, Jordan, Lebanon, Sicily, Sri Lanka and Syria.

The idea of the series was to join in the RIBA's birthday celebrations by helping to encourage public interest in and awareness of the art of architecture and to try, by drawing attention to what buildings people like, to give our builders and architects rather clearer guidance. It will be for future generations to decide whether any coherent message is being received.

*Research by Liz Falla and Faith Clark.*

Back numbers of the May, June and July issues of *The Illustrated London News* containing the first three articles in this series may be obtained for £1.50 per copy (inc p&p) from:  
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The Illustrated London News  
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London WC1X 0BP.

## The Contributors

### The following contributed lists of favoured buildings:

The Duke of Edinburgh  
Tony Aldous  
Raymond Andrews  
Lord Anglesey  
Professor Bernard Ashmole  
James Bishop  
Peter Blake  
Lord Bullock  
James Callaghan MP  
Sherban Cantacuzino  
Sir Hugh Casson  
Alec Clifton-Taylor  
Patrick Cormack MP  
Jill Craigie  
Theo Crosby  
Dame Sylvia Crowe  
Lord De L'Isle  
John Drummond

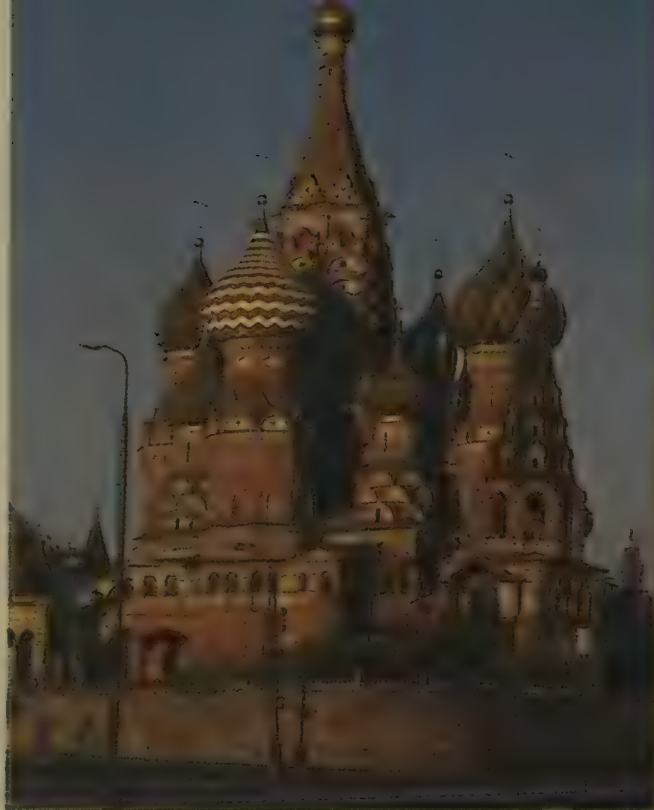
Lord Esher  
Norman Foster  
Maxwell Fry  
Lord Gibson  
Germaine Greer  
Professor Ralph Hopkinson  
Kenneth Hudson  
Sir Geoffrey Jellicoe  
Lord Kennet  
Sir Osbert Lancaster  
Sir Denys Lasdun  
Bernard Levin  
Lady Longford  
Stephen Macbean  
Michael Manser  
Michael Middleton  
Lord Montagu of Beaulieu  
Edwin Mullins  
Lord Norwich  
Professor Eduardo Paolozzi

Norman Parkinson  
Lord Perth  
Monica Pidgeon  
John Piper  
Dilys Powell  
Sir Philip Powell  
Cedric Price  
Lord Quinton  
Sir William Rees-Mogg  
Lord Reilly  
Norman St John-Steuas MP  
Professor Alberto Sartoris  
Roger Scruton  
Richard Seifert  
Donald Sinden  
Gavin Stamp  
Sir Roy Strong  
Sir Ralph Verney  
Sir David Wilson  
Lord Young of Dartington



St Basil's Cathedral, Moscow, right, was built between 1550 and 1560 by Ivan the Terrible. The building comprises eight small churches clustered round a larger one, all having onion-shaped domes. It was designed by two Russian architects, Postnik and Barma. It was chosen by Bernard Levin and Professor Patrick O'Sullivan, who admired the use of decoration to create impact and presence.

The Alvorada Palace, or Palace of the Dawn, far right, is the official residence of the President of Brazil. It was designed by Oscar Niemeyer and built in 1958. The roof, protecting the glass walls from the sun, is supported by curved columns faced with white marble. It was chosen by the Duke of Edinburgh as an "intimate example" of this architect's distinctive work.



SUSAN GRIGGS



SUSAN GRIGGS



ARCHITECTURAL ASSOCIATION

The "Governor's Palace" at Uxmal, a 10th-century Mayan city in Mexico, is a fine example of the Puuc style, with the lower half undecorated and the upper carved with a stone-mosaic frieze. Frank Lloyd Wright once described it as "the greatest building in the Americas", and John Julius Norwich chose it for the contrast between the barbaric and subtle elements of its design.



ARCHITECTURAL ASSOCIATION

Dulles International Airport in Washington DC was designed by Eero Saarinen in 1958. Passengers are brought into the building at three levels, and its interior simplicity is enhanced by the architect's invention of mobile lounges, which take passengers to the aircraft on the runway aprons. It was chosen, for its superb shape and convenience, by Kenneth Hudson.



ARCHITECTURAL ASSOCIATION

The Campidoglio is one of the classic hills of Rome, and at its summit is the superbly proportioned and harmonious square designed by Michelangelo in 1536. Three palaces stand on the square—the Senatorial Palace, the Palace of the Conservatori, and the Capitoline Museum, above, also designed by Michelangelo. It was chosen by Richard Rogers and by Lord Gibson.



SCOTTISH TOURIST BOARD

The "Pineapple", part of Dunmore Tower and Park in Airth, Scotland, is in the garden of a Tudor-Gothic house built by the 5th Earl of Dunmore in 1820. The colossal pineapple was carved on the stone portico about 60 years earlier. It was chosen by Lord Perth as "the finest folly".

The ancient stronghold known as the Lion Mountain at Sigiriya in Sri Lanka, right, was built on a rock pillar by King Kasyapa I in AD 477. Buildings, gardens and water tanks, now in ruins, covered the summit, which is 600 feet above the surrounding plain. It was chosen by James Callaghan.



MICHAEL BROOKS





THE IMAGE BANK

The ruins of the temple of Segesta stand on a lonely hill in Sicily as one of the great monuments of Doric architecture. It is believed to have been built by a Greek architect around 420 BC, and was never completed. The site also includes a fine theatre and a small sanctuary. Richard Rogers chose the temple and Germaine Greer the amphitheatre, mainly for its image of an integrated society.

Blenheim Palace in Oxfordshire, right, was designed in 1705 by Sir John Vanbrugh for the first Duke of Marlborough as a gift from the nation. It is a monumental structure, vast in scale even though the projected grand northern façade was never built, but Roger Scruton chose it because it retained its domesticity.

Fountains Abbey in Yorkshire, far right, was built in the 12th and 13th centuries and remains one of the outstanding surviving examples of Cistercian architecture. Cedric Price chose it for its "comprehensive planning and economic production for mind, body and soul".



BRITISH TOURIST AUTHORITY



BRUCE COLEMAN

The cathedral at Rheims was begun in 1211 and completed some 250 years later, though the spires designed to stand on top of the western towers were never added. Generations of architects and builders have left their mark, but the original plan of Jean d'Orbais was generally adhered to, which explains the unity of what Alec Clifton-Taylor calls Gothic's "greatest masterpiece".



The Pul Khajoo bridge at Isfahan in Iran was built between 1642 and 1667. Its two-storey structure of 24 pointed arches carries an 85 foot roadway across the top of a dam, with walled passages above designed to provide cool, shaded retreats where travellers could rest after crossing the desert. It was nominated by Sylvia Crowe, who described it as "poetry expressed in masonry".



ROBERT HARDING



ARCHITECTURAL ASSOCIATION



SUSAN GRIGGS

Watts Towers, in the Watts district of Los Angeles, California, far left, were designed by Simon Rodia and built in 1921. The towers are made of filigree steel, the tallest 99 feet high, rising from a base of reinforced concrete adorned with scraps of glass, tile, shell and pottery. It was nominated by Peter Blake.

The Lincoln Memorial in Washington DC, left, was designed by Henry Bacon in 1912 and formally dedicated in 1922. It takes the outward form of a Greek temple, built in white Colorado marble, with 36 fluted Doric columns representing the number of States of the Union at the time of Lincoln's death. It was chosen by Lord Anglesey.



The Karlskirche in Vienna, right, was designed by Johann Bernhard Fischer von Erlach and commissioned by the Emperor Charles VI in 1716 to celebrate the ending of a plague. The church is Austrian Baroque in style, featuring a pair of columns alluding both to the Temple of Solomon and to the triumphal columns of Rome. Roger Scruton nominated it both for its harmony and for its originality.



BRUCE COLEMAN

The Roman temples at Baalbek, Lebanon, right, date from the second century AD, though the construction of some of the buildings goes back to earlier times. The principal remains are the Temples of Jupiter and Bacchus, together with the traces of a temple dedicated to Hermes and some Roman mosaics. Lord Kennet described the temples and their precincts as having "a splendour unparalleled in Rome itself".



SUSAN GRIGGS

The Law Courts in the Strand, London, below, were built between 1874 and 1882. Designed by G. E. Street, who won the contract in competition with 10 other architects, the buildings are the final flowering of the English Gothic Revival. Pevsner described the Strand façade as "an object lesson in free composition". It was chosen by Theo Crosby both because of its hall—"as good as any cathedral"—and for its "fantastic ironwork".



BRITISH TOURIST AUTHORITY

## The top 100 buildings

Durham Cathedral  
Taj Mahal  
Parthenon  
St Paul's Cathedral  
Chartres Cathedral  
St Sophia, Istanbul  
Houses of Parliament, London  
King's College Chapel, Cambridge  
St Peter's, Rome  
St Mark's Church and Square, Venice  
Sydney Opera House  
Villa Capra, Vicenza, Italy  
Lincoln Cathedral  
San Giorgio Maggiore, Venice  
Palm House, Kew Gardens  
Pompidou Centre, Paris  
Seagram Building, New York  
Notre-Dame-du-Haut Pilgrimage Chapel, Ronchamp, France  
Wells Cathedral, Somerset  
Alhambra, Granada  
Santa Maria della Salute, Venice  
Pirelli Building, Milan  
President's Palace, New Delhi  
Pantheon, Rome  
Santa Maria dei Miracoli, Venice  
Krak des Chevaliers, Syria  
Fatehpur-Sikri, India  
Chrysler Building, New York  
Anciennes Salines Royales, Arc-et-Senans, France  
Chichen Itza, Mexico  
Faculty of Engineering, Leicester University  
East Building, National Gallery of Art, Washington DC

Banqueting House, Whitehall  
Ducal Palace, Urbino, Italy  
Salisbury Cathedral  
Temple of Poseidon, Sounion, Greece  
Hardwick Hall, Derbyshire  
Sainsbury Centre, Norwich  
Pazzi Chapel, Florence  
Falling Water, Bear Run, Pennsylvania  
Friday Mosque, Isfahan, Iran  
Royal Crescent, Bath  
Philip Johnson's glass house, Connecticut  
Doge's Palace, Venice  
Radcliffe Camera, Oxford  
Church of the Sagrada Familia, Barcelona  
Pyramids of Giza  
Bourges Cathedral  
Villa Savoye, Poissy, France  
Temple of Heaven, Peking  
Liverpool Anglican Cathedral  
San Carlo alle Quattro Fontane, Rome  
Epidauros theatre, Greece  
Forbidden City, Peking  
Lever House, New York  
Christ Church, Spitalfields, London  
Hermitage Museum, Leningrad  
Wilton House, Wiltshire  
Château of Vaux-le-Vicomte, France  
Willis, Faber & Dumas offices, Ipswich  
Tombs of Petra, Jordan  
Westminster Cathedral  
Guggenheim Museum, New York  
Ely Cathedral  
Johnson Wax Building, Racine, Wisconsin  
Suleymaniye Mosque, Istanbul

Wieskirche, Bavaria, Germany  
United Nations Headquarters, New York  
Oriel Chambers, Liverpool  
Vierzehnheiligen Pilgrimage Church, Germany  
St Pancras Station, London  
Katsura Palace, Kyoto, Japan  
Pavillon Suisse, Paris  
Dome of the Rock, Jerusalem  
Palace of the National Congress, Brasilia  
Kremlin, Moscow  
Castle Howard, Yorkshire  
The Mausoleum, Castle Howard  
Caernarvon Castle, Wales  
Westminster Hall, London  
Museum of Anthropology, Mexico City  
Amalienburg Pavilion, Munich  
Stonehenge, Wiltshire  
St Basil's Cathedral, Moscow  
Palace of the Dawn, Brasilia  
"Governor's Palace", Uxmal, Mexico  
Dulles International Airport, Washington DC  
Campidoglio, Rome  
The "Pineapple", Dunmore Park, Scotland  
Lion Mountain, Sigiriya, Sri Lanka  
Temple of Segesta, Sicily  
Reims Cathedral  
Pul Khajoo bridge, Isfahan, Iran  
Blenheim Palace, Oxfordshire  
Fountains Abbey, Yorkshire  
Watts Towers, Los Angeles  
Lincoln Memorial, Washington DC  
Karlskirche, Vienna  
Law Courts, London  
Baalbek, Lebanon



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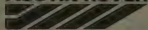
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DRIVING IS BELIEVING



# Metalsmiths of the Welsh borderland

by C. R. Musson

Excavations of a hillfort in north Wales have uncovered a third-century BC metalsmith's workshop, almost intact. The director of the Clwyd-Powys Archaeological Trust places its importance in early metalworking research.



Archaeologists have for some time been developing theory and counter-theory about the status and working practices of bronze and iron smiths in pre-Roman Britain. Much of the debate has centred on the back-projection of ideas drawn from social anthropology, especially the observation of metalworking and trade in modern "primitive" societies. The practical evidence from pre-Roman Britain is singularly restricted, not so much in quantity, since there are literally hundreds of "founder's hoards" from various parts of the Bronze Age, many containing large numbers of objects in varying states of production, use and disrepair, as in the narrow range which these hoards represent in the full cycle of metalworking production, exchange and use.

Finds of objects *in use* are few and far between, occupation-sites rarely producing enough metalwork to give a realistic idea of the range of tools, ornaments and weapons in contemporary use at the place where they were found. Founders' hoards, too, can be very misleading; they may contain newly cast objects ready for sale, and even occasional "failed" castings which are of particular value to students of metalworking technology, but they may also include discarded heirlooms and broken objects which have long gone out of use, before reaching the founder's hoard as scrap ready for reworking. On occupation sites and elsewhere there have been occasional finds of stone, metal or clay bronze-casting moulds, fragments of crucible and (on

later sites) pieces of iron-slag signifying the local working of iron. But usually the evidence is too fragmentary for realistic interpretation.

In the past decade, however, the veil has begun to lift, not least as a result of rescue excavations on sites threatened with destruction by quarrying, road building or the like. Thus in 1975 at Dainton, in Devon, excavations in advance of stone-quarrying uncovered a pit in and around which were substantial fragments of crucible and several hundred pieces of clay-moulds for the casting of spearheads, ferrules, swords and rings. There was no firm evidence, however, for the context within which the smith was working, and only limited excavation was possible before the area was abandoned to quarrying. Yet it was clear that the material belonged to the early part of the first millennium BC, towards the end of the British Bronze Age.

There were slightly better clues in the case of a later find in 1976 at Runnymede Bridge in Surrey; here, salvage work in advance of motorway construction yielded scraps of metalworking debris and a fair number of bronze implements and personal ornaments, probably casual losses in what appeared to be a waterfront settlement (an impression reinforced by further work near by in 1978 and 1980). The remains belonged to the later part of the Bronze Age, around 800 BC, and the same applied to furnaces, crucible fragments and pieces of clay mould found between 1970 and 1975 in the earliest phase of hillfort construction at



**Top, Llwyn Bryn-dinas hillfort, overlooking the Tanat valley. Above, a 2,000-year-old bronze crucible when it was discovered intact in its bowl-hearth.**

the Breiddin, on the central Welsh borderland west of Shrewsbury.

More recently two deposits of clay moulds for swords (and perhaps other objects) have been recovered from the enclosure-ditch of a late Bronze Age settlement at Springfield, in Essex. In this case the deposits have been lifted *en bloc* and removed to the British Museum, where they are now being "excavated" on the laboratory bench.

A spectacular find from the later part of the Iron Age, around the first century BC, was made in 1972 during rescue excavations at Gussage All Saints, in Dorset. Here, an abandoned grain-storage pit within a long-lived downland settlement had been re-used for the disposal of rubbish, among

which were thousands of clay casting-moulds for bronze chariot mounts and pony-harness. There were also crucibles of the wide-mouthed triangular form well-known from Iron Age sites in southern Britain, and two pairs of bone tools used in the fashioning of wax models, later invested in clay for the casting of bronze objects by the "lost-wax" technique. All trace of the actual workshop, however, had been lost to the plough.

Now, however, another excavation on the Welsh borders seems to have uncovered a metalsmith's workshop preserved more or less intact within one of the hillforts which are such a prominent feature of the border scenery. As yet the investigations have been small in scale, but the results achieved so far promise rich returns from further work and there is every hope that research funds will be found to extend the excavations to the whole of the metalworking area, in a hollow about 15 metres by 10 metres in extent immediately behind the hillfort rampart.

The source of this new material lies on the southern borders of Clwyd, where the old counties of Denbighshire and Montgomeryshire meet along the valley of the River Tanat as it breaks out from the uplands of Wales onto the lower ground of the West Midlands plain. Here the imposing single-ramparted fort known as Llwyn Bryn-dinas looks down over the village of Llangedwyn. The fort itself could have been a military fortress, or an impregnable hill-town, its steep slopes providing formidable protection even without the impressive rampart which encircles the crown of the hill. The area enclosed is about 8 acres (3.2 hectares), the grass-cover broken into terraces and occasional steep slopes by ridges of outcropping bedrock. The single entrance lies at the head of a deep gully in the eastern flanks of the hill. Unusually for a hillfort, there is a ready supply of water within the defended area, the hollowed shape of the hilltop feeding rainwater into a small natural pond.

Early in 1983 the construction of a farm track onto the previously inaccessible hilltop was approved by the Welsh Office, on the condition that the Clwyd-Powys Archaeological Trust (one of the four which deal with rescue archaeology in Wales) was allowed to examine the road line before it broke through the hillfort defences. No great depth of deposit was expected: the rampart appeared to be only a metre or so high at this point, though elsewhere it was more imposing and was clearly fronted by an external ditch. It was felt that a relatively small investigation here—a couple of weeks work by half a dozen people—might reveal useful detail about the structure of the rampart, the presence of retaining walls or reinforcing timberwork, and possibly the dating and kind of settlement that the rampart was designed to protect.



In the event the excavations lasted six weeks, on and off, though they covered only a single trench across the defences, about 14 metres by 3 metres in extent. The rampart, however, proved to be more than 3 metres in height, its scale disguised by accumulated hillwash on its uphill side. At the front the bank had from the outset been retained by an impressive stone wall, 3 metres or more high and fronted by a rock-cut ditch of similar depth—a barrier to attackers and a quarry for building-stone. Behind the rampart there were signs of at least three phases of occupation.

Set into the rear slope of the rampart (perhaps some time after its original construction) was the level floor of a metalsmith's workshop, covered in a deep layer of ash and charcoal, among which were scattered fragments of vitrified clay, cinder, clinker and iron-smithing slag, as well as droplets of bronze, a single iron rod or bar, and pieces of bronze-melting crucible. There were also patches of unfired yellow clay (perhaps raw material for the making of moulds), two areas of scorched soil (perhaps the bases of domed furnaces) and a series of small bowl-hearths, discoloured round their rims by intense heat.

From one of these emerged the kind of find that every field-archaeologist dreams of, a complete and totally undamaged crucible, abandoned after the last drops of molten bronze were poured from it over 2,000 years ago.

Technical investigations at the British Museum should show just how the crucible and its associated hearths were used in the working of bronze (in this case alongside iron) in the middle of the pre-Roman Iron Age—a radiocarbon sample from the workshop floor having placed the activity in the third century BC, or thereabouts. This date also means that the evidence from Llwyn Bryn-dinas can be compared, broadly with material recovered in other rescue excavations near by, at Llanymynech hillfort (where copper ores were mined in the Roman period and possibly before) and on a hillside enclosure at Collfryn, one of the many lowland villages and homesteads which match the better-preserved hill-forts in the area's Iron Age landscape.

The special significance of the Llwyn Bryn-dinas finds is the way the material lies just as it was left by the metalsmiths when their workshop was overwhelmed by the collapse of the flanking rampart or (on an alternative interpretation of the evidence) by the construction of a new phase of rampart above it. Here at last—if the present situation is repeated in the surrounding areas—is an opportunity to record the way hearths, furnaces and other work-areas related to one another within an Iron Age metalsmith's workshop, and to study by-products such as slag, furnace-lining and mould-fragments, exactly where they were abandoned after use ●

## Made and displayed in Alexandria

by Ursula Robertshaw

"If you are interested in the arts don't miss the Torpedo Factory in Alexandria." This seemingly contradictory advice was given me by several people when I recently visited the United States; so I made my way to what proved to be a lively and exciting arts centre, full of beautifully crafted objects, set in one of Virginia's most attractive and historic conurbations.

The Torpedo Factory began as an experiment and opened on Alexandria's 225th birthday in July, 1974. A two-storey building where armaments had been made since the First World War was renovated by means of a loan of \$140,000 from the City Council and the efforts of a small army of artist volunteers. In return space was rented to them for \$3 a square foot a year, the annual income from such rents being sufficient to repay the initial loan over three years and cope with maintenance costs of \$90,000 a year.

The decade has fully justified the confidence of the original sponsors. Last year a multi-million dollar waterfront development programme centred on the old Torpedo Factory was completed. This included the erection of a new, purpose-built arts centre which now houses about 200 artists working in all kinds of media. On this page we reproduce some of the attractive things I saw there ●

The most convenient way to reach Alexandria from the UK is to fly to Washington-Baltimore International Airport. World Airways fly daily non-stop from Gatwick by DC 10. The Advance Purchase Excursion (APEX) fare is from £340 to £409 return according to date. Details from travel agents or World Airways at Gatwick (0293 518866).



Wall hanging by Rosemary Luckett, Fibre Workshop, \$450. Right, raku-fired vase by Marcia Jestaedt, Waterfront Potters, \$200. Top right, silver torque set with moonstone by Don Smith, \$600; necklace of silver, cloisonné, Roman glass and blue onyx beads with baroque pearls by Dorene Zalis, Enamellists' Gallery, \$475.





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## TRAVEL

# Autumn in New Zealand

by David Tennant

It takes at least a day to adjust not only to the 12-hour time change but also to the seasonal volte-face in New Zealand after the long flight, in my case by British Airways from London via Australia. When I left home the daffodils were in full bloom but in Auckland, less than 30 hours later, the first hints of autumn were visible.

The following morning I boarded an Air New Zealand plane for the 75-minute flight to Christchurch, largest city in the South Island and always said to be the most "English" in the country. Certainly its familiar street names, schoolboys in boaters and many parks and gardens remind one of home. But Christchurch's function as the departure base for past Antarctic expeditions and for present-day South Polar flights is a reminder that it is in the southern hemisphere and thousands of miles away from England.

It is also the jumping-off point for New Zealand's own Southern Alps, which cover an area greater than their European equivalents and are among the most beautiful mountains in the world. Commercialization has been kept to a minimum, with the Hermitage development (hotel, motel and chalets) in the Mount Cook National Park generally acknowledged to be the best. Flying in there from Christchurch on the Mount Cook Line provides an exciting foretaste of the scenic splendours as the plane banks and turns just above the snow-capped peaks.

The weather could not have been better with barely a cloud in the sky. At the tiny Hermitage airstrip we transferred to a small ski-plane and flew up among the peaks, landing in a white spray on the huge Tasman Glacier around 8,500 feet above sea level, with Mount Cook, the country's highest peak, towering another 4,000 feet above. A walk on this frozen plateau was an exhilarating experience.

It is half an hour from Hermitage south to Queenstown by plane or four hours by road. A popular resort since Victorian times in a fine setting on the shore of mountain-ringed Lake Wakatipu, it is reminiscent of Windermere or even Banff in the Canadian Rockies, and has a wide range of hotels and motels. The Hyatt Kingsgate Hotel is one of the best—comfortable and informal, overlooking the lake.

Within a couple of days I had enjoyed an evening dinner cruise on a 70-year-old steamer, ridden a vintage train whose gleaming engine had pulled the Royal Train in Coronation Year, skimmed across the ruffled waters of oddly-named Shot-Over River on a jet boat, taken a cable car to the top of Bob's Peak for yet more views, and tried out the thrilling artificial Cresta ski run at Coronet Peak,

one of New Zealand's main skiing areas, then covered in grass and wild flowers.

My most memorable excursion was the flight to Milford Sound, grandest of the many fiords which indent the south-west coast of the South Island. Valley after valley and peak after peak unfolded before the final sweep up the Sound landed us at the tiny airstrip beside the holiday lodge.

On returning to Christchurch I headed north by road through rich farming country to the little seaport of Nelson which lies at the top of the South Island, stopping *en route* at Lake Rotorua. This peaceful spot in almost uninhabited mountain and forest land is one of New Zealand's best trout-fishing areas, where catches regularly weigh up to 12 lb. Here a former diplomat and banker have joined forces to operate a top-grade fishing lodge using a restored 1920s mansion on the water's edge. For the keen angler it is a paradise, even if the flies are annoying, and at £45 a day with half board and unlimited fishing it is good value.

At Nelson I stayed a couple of nights in the home of a retired telephone engineer and his wife. They are participants in the "New Zealand Home Hospitality Scheme" through which 350 families in all parts of the country accept paying guests for short stays. You live *en famille* and, if the hospitality and the home cooking of the Knight family are typical, it is a noteworthy scheme. For visitors who have neither friends nor relatives in New Zealand, it is an ideal way to meet its inhabitants. Costs are around £18 to £26 a night for dinner, bed and breakfast.

While there I visited a vineyard, one of several in the area. I was surprised to find that New Zealand produces so much wine: the white in particular is remarkably good and inexpensive.

There is a friendly rivalry between New Zealand's North and South Islands, which are linked by car ferries across the Cook Strait and by a network of air routes. The North has the bulk of the 3.2 million population, including the two largest cities, Auckland (now with more than 800,000 inhabitants), situated around a fine natural harbour, and Wellington, the capital, which in spite of extensive recent rebuilding retains its informal atmosphere.

The North Island's main tourist attraction is Rotorua in the heart of the thermal region, where the pungent smell of sulphur is pervasive. Here steam and fumes ooze out of the ground, hot water gushes in dozens of streams, great grey mud pools bubble away and scalding geysers make a noisy show. The town itself, situated in pleasant lake country offering excellent fishing, is a bright and cheerful place with all the impedimenta of

Silver gilt Posy Holder  
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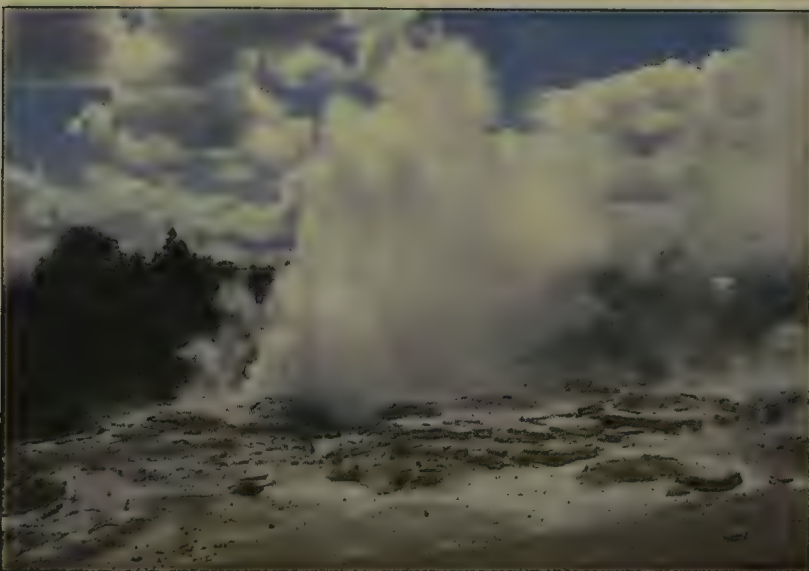
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Mount Cook from Lake Pukaki, South Island. Far left, Pohutu Geyser and left, Maori wood carvings, at Whakarewarewa, Rotorua, on the North Island.

contemporary tourism.

I stayed two nights here in the Murihoro Lodge, once a private home but now extended into a small and distinguished hotel to accommodate a dozen guests, and set in luxuriant gardens with thermal pools. Its owner, Mrs Rosalie Ellis, is descended in part from Maori royalty and is a champion horsewoman, game fisher and car racer. The cooking deserves the praise it has received from its international clientele. It is a charming spot; daily full board rates are around £75.

Rotorua and the Maoris are synonymous and their village of Whakarewarewa, although tourist-orientated, should not be missed, particularly for the intricate wood carvings which dec-

orate the houses. But it is with the evening entertainments of song and dance that the Maoris' vivacity can be best enjoyed. Tourist shows they may be, but the Maoris display such gusto and pleasure that it would be a cynical soul who did not enjoy them.

My nine-day tour also included the remarkable caves at Waitomo, a two-hour drive west of Rotorua, where you glide through a subterranean lake under a canopy of hundreds of thousands of glow-worms.

My main regret was that I had not time to visit the Bay of Islands in the sub-tropical region about 120 miles north of Auckland. From all accounts it is a most attractive area and the four-hour boat cruise among the islands is

considered to be the finest in the country. Here also is the township of Russell, the first British settlement, and across the Bay, Waitangi, where the now-controversial Treaty was signed with the Maoris in 1840, opening up the country to colonization. Today big-game fishing is a major attraction.

I was impressed by New Zealand's diversity, the good standards of accommodation, the ease of communication by road, air and, to a lesser extent, rail, and above all by the friendly, relaxing atmosphere. I was given a genuine and often touching welcome by the many New Zealanders I met.

Prices in New Zealand balance out roughly with the UK's although manu-

factured and imported goods are more expensive, and home-produced food, petrol, car hire and hotel rates are cheaper. The New Zealand Government Tourist Office, established in 1901, is the world's oldest national body. Their range of literature is extensive, informative and reliable.

Advance Purchase Excursion (APEX) fares from London to Auckland, cost £830 to £1,100; Super-Club class, £2,246; first class, £4,050. British Airways and Air New Zealand operate a joint "Round the World" ticket valid for six months, with unlimited stopovers, at £1,265; Super-Club £1,980; first class, £3,189. It must be purchased 21 days in advance.

Both airlines operate the "New Zealand Reunion Club" which has many UK branches and gives advice to members.

Among the best of the inclusive holidays to New Zealand are those by Jetset Tours; for touring within New Zealand I recommend Guthreys, a long established family company whose UK agents are Tom Eden Associates.

New Zealand Tourist Office, Haymarket, London SW1Y 4TQ (tel 930 8422). Jetset Tours, 95 Aldwych, WC2 4JF (tel 831 9091). Tom Eden Associates, 13 Golden Square, W1R 3AG (tel 734 4267) ●



# Pink perfection

by Peta Fordham

Of all wines, "pink" champagne is the most symbolic of happiness. "Golden" champagne, as its makers call it, can cheer many sad occasions but few would choose to console a mourner with the light-hearted effervescence of a *rosé*.

The light-heartedness does not extend to the makers. Pink champagne is extremely difficult to make and certainly merits its expensive price. Two methods can be employed. The old one relies on exceptional years, exceptional grapes with the more fragile skins that come from old vines—so that their colour which produces the "pinkness" will be given up quickly—late picking and sunshine after picking. Add the great skill required of the maker, who must gauge exactly the moment at which to remove the skins and who must then, after the usual champagne processing, face the awful possibility, pointed out by Patrick Forbes in his masterly book, *Champagne—the Wine, the Land and the People*, that it may emerge "blue or green or yellow or brown or orange"—or worse, cloudy and undrinkable!

Not surprisingly, another method had to be evolved. This, probably used

by most houses today, depends on the addition of a still, champagne-grown red wine (usually Bouzy), to produce the ideal tint. But there is still a risk that things will go wrong. Although the Pinot Noir grape from which the wine is made is delusively black, the dye in its skin does not always reach the necessary depth of colour when grown on its northerly site. On the whole, many makers wish they could concentrate on the ordinary champagne which is their great pride.

The world, however, thinks differently and pink champagne has had its devotees since the days of the good Dom Perignon himself. It seems to be going through a popular phase at the moment. As Prince Caraman de Chimay of Veuve Clicquot once remarked to Patrick Forbes, the best way to enjoy it is on a fine summer's evening, from a table decorated with a pink cloth, pink flowers and pink candles—with lobster and strawberries!

This delectable drink is expensive but can be worth it. As one of the world's real authorities on champagne remarked, who recently had the good fortune to drink from an £87 magnum of the Dom Perignon Rosé 1971, "I can honestly say that this was the most delicious champagne that I have ever tasted."

Coming down to earth, one can indulge more modestly. From the houses making these delicate wines I assembled for tasting examples at various prices. My tasters were people whom I knew to have good noses and palates but who had no particular expertise in champagne (which is fairly representative of the buying public). Each was given only two or three to taste in general, since it really needs a trained palate to make academic distinctions.

There was much praise for the non-vintages of Lanson (about £12), Roederer (about £13.90), the much more delicious and expensive Krug (around £31) and the Laurent-Perrier (£13-£15) a house which, like Krug, prefers to put all their work into a consistent non-vintage rather than vintage. They have the distinction of using the old method, because they are strong on their own Pinot Noir grapes. Among vintages, the good, old-fashioned George Goulet, a fine Mumm and the classic Moët Dry Imperial, all 1979s and all obtainable for £16 or less, showed very well.

There was indeed an *embarras de richesse* in the *de luxe* wines. A lovely Pol Roger 1979, with a delightful bouquet of its Bouzy, married to its Pinot Noir (about £14.80) showed, like the

next tasted, the delicate Veuve Clicquot 1978 (about £14.80), what one can best describe as "breeding". Taittinger (one of the few houses who succeeded in making a really first-class Blanc de Blancs—a difficult feat) have a worthy Comte de Champagne Rosé combining, as all these magnificent champagnes do, depth, fruit and yet extreme delicacy (£25-£28). Finally, for those who like a little nostalgia, there was the Perrier-Jouët 1979 Belle Epoque Rosé, in its Art Nouveau-style bottle, which really does show up a golden-pink wine at its best (£23-£26).

The price of these wines can vary enormously from stockist to stockist and can be given only as an indication for comparison. Undoubtedly, readers will have an idea of what they want to buy. It is well worth looking at the lists of Harrods, Fortnum & Mason and Selfridges, who have many of them, and then shop around. Fields of 55 Sloane Avenue, SW3 (589 5753) have a large range and is a good place to start.

## Wine of the month

There is a good chablis, at a good price, at the Sherston Wine Company, Church Street, Sherston, Malmesbury (0666 840644) with a London branch at 35 Fortune Green Road, NW6 (794 1143): Raoul Gautherin 1982/83, £4.48, nice balance and colour ●

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# A night at Los Muchachos

by Patrick Moore

In April I was privileged to take part in a commissioning run with the Isaac Newton Telescope, the 100 inch reflector which has been installed at the Los Muchachos Observatory on La Palma, in the Canary Islands. The island is Spanish, but the observatory itself is international; Swedish and Danish equipment is already in full operation there. However the Isaac Newton Telescope or INT is the concern of the Royal Greenwich Observatory. Originally it was set up at Herstmonceux in Sussex and had a 98 inch mirror, but it has now been transferred to La Palma and given new, improved optics.

As well as being one of the world's largest telescopes it is also the most modern, and is completely computerized. No longer does the observer have to spend long hours in a cold dome, guiding the telescope as it takes photographs. Today the operation is carried out from a comfortable control room adjoining the dome, and everything comes through on a television screen.

The INT itself is impressive by any standards. From its site, at an altitude of nearly 8,000 feet, the daytime view is superb; for most of the time the clouds lie below, and visibility is probably as

good as anywhere in the world.

A "commissioning run" is really a test of the telescope, to see how it is behaving and what adjustments have to be made. On this particular night our main target was the Ring Nebula in Lyra, which lies well beyond the Solar System. Its distance from us is about 1,400 light-years, and it is a comparatively faint object. Small telescopes will show it as a dim smudge of light, midway between the stars Beta and Gamma Lyræ, near the brilliant blue Vega; but large instruments are needed to bring out its details. Our aim was to secure a "colour video" picture of it, something which had not previously been attempted for an object outside the Solar System.

The night was clear; the sky was dark and cloudless, and Dr Paul Murdin, who is in charge of the British telescopes on La Palma, supervised the opening of the dome and the preparation of the INT. As soon as the co-ordinates were set the telescope swung automatically to the correct position. The Ring Nebula came into view in the field of the small finder telescope, and as soon as it had been centralized we switched to the main INT itself.

The Ring is a planetary nebula—a most inappropriate name, because it is not truly a nebula, and is certainly not

a planet. It represents a late stage in the evolution of a normal star, such as the Sun. A star shines because of nuclear reactions going on deep inside it, where the temperatures and pressures are colossal. Hydrogen, the most plentiful substance, is the main "fuel". When the supply of available hydrogen begins to run low the star's core shrinks and heats up, while the outer layers expand and cool; it becomes a red giant.

Different kinds of reactions begin, until the star's outer layers are expelled altogether and escape into space. There is a period when the old star is surrounded by a shell of expanding gas—and this is a planetary nebula. The remnant of the star can still be seen in the centre, and this is the case with the Ring. It is about half a light-year in diameter, and is expanding at a rate of 12 miles per second, indicating that it began its phase as a planetary nebula no more than about 20,000 years ago.

As we watched the television screen, the Ring came sharply into focus, giving a clear black-and-white picture; the structure was plain enough, and in addition to the central star there were two others, though we knew that they lay in the foreground and were not actually associated with the Ring. Now it was time to use colour filters—first blue, then green and finally red.

Next, the three pictures were combined—overlaid so as to produce what was to all intents and purposes a colour video. The effect was remarkable. All the intricate details in the Ring were enhanced, and it was difficult to believe that we were looking at an object well over 1,000 light-years away.

Lovely though they are, pictures of this sort are of limited scientific value. To obtain the best results, the light is sent into a spectrograph and is split up. This makes it possible to find out the elements making up the object, as well as its temperature and many other important facts. We were able to manage this, too, and it was clear that the telescope was working really well.

Later in the night we turned to other objects: the superb Whirlpool Galaxy in the constellation of the Hunting Dogs, which is a face-on spiral 35,000,000 light-years away, and then the huge elliptical system Messier 87 in Virgo, with its curious "jet" indicating that it is extremely active, possibly with a Black Hole in its centre.

I came away from La Palma full of hope for the future. There can be little doubt that many important discoveries will come from the Observatory in the years to come, and it is good to know that in so tremendous a project Britain is playing the leading role.

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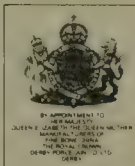
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# Brilliancy prizewinner

by John Nunn

The 1984 Phillips & Drew/GLC Kings was the third, and strongest, in the series of tournaments sponsored by stockbrokers Phillips & Drew in conjunction with the Greater London Council. Karpov was in dominating form throughout the event and if he viewed it as part of his training for the world championship match, then he must have been pleased with the outcome. His opening preparation was extremely impressive and he was absolutely lethal with White. The one weak point in his play—his unsure handling of some endgames—was not tested since very few of his opponents survived until the ending.

Polugaevsky played consistently well and maintained his reputation ahead of some of the younger Soviet stars. He was occasionally swindled horribly when he ran short of time, as against Miles and Speelman. It is remarkable that he could do so well after having given away 1½ free points.

The surprise of the tournament was Chandler's excellent result. His style is much more aggressive and dynamic than it used to be and if he had not relied so heavily on the Tarrasch defence with Black he might have done better still.

At the bottom there were, as one might expect, a number of players who were unhappy with their results. Andersson, Miles and myself fall into this category. The Swedish grandmaster even lost three games in a row.

The final scores were Karpov (USSR) 9 (out of 13); Chandler (GB) and Polugaevsky (USSR) 8; Timman (Netherlands) 7½; Ribli (Hungary) and Seirawan (USA) 7; Korchnoi (Switzerland) and Vaganian (USSR) 6½; Andersson (Sweden), Miles (GB) and Speelman (GB) 5½; Mestel (GB), Nunn (GB) and Torre (Philippines) 5.

The following game was awarded the brilliancy prize.

L. Polugaevsky E. Torre

White Black

Slav Defence

- |         |       |
|---------|-------|
| 1 P-Q4  | P-Q4  |
| 2 P-QB4 | P-QB3 |
| 3 N-KB3 | N-B3  |
| 4 N-B3  | PxP   |
| 5 P-QR4 | B-B4  |
| 6 P-K3  |       |

The line 6 N-K5 QN-Q2 7 NxQBP Q-B2 8 P-KN3 P-K4 9 PxP NxP has been more common recently, but Polugaevsky adopts a variation which was popular in the 1950s.

- |           |       |
|-----------|-------|
| 6 ...P-K3 |       |
| 7 BxP     | B-QN5 |
| 8 O-O     | O-O   |
| 9 Q-K2    | QN-Q2 |
| 10 P-K4   | B-N3  |
| 11 B-Q3   | B-KR4 |
| 12 B-KB4  |       |

Thirty years ago 12 P-K5 was

almost invariably played. By preceding this with B-KB4, White hopes to gain a tempo.

- |            |      |
|------------|------|
| 12 ...R-K1 |      |
| 13 P-K5    | N-Q4 |
| 14 NxN     | BPxN |
| 15 P-R3    |      |

The first new move of the game. Vaganian-Dorfman, Erevan, 1982 continued 15 Q-K3 BxN? (15... B-N3 was better) 16 QxB N-N1 17 Q-N4 P-KN3 18 P-R4 and White had a very dangerous attack. Torre probably did not know of this game, since he adopts the same plan under even less favourable conditions.

- |            |       |
|------------|-------|
| 15 ...B-K2 |       |
| 16 KR-B1   | P-QR3 |
| 17 R-B3    | BxN?  |

17... B-N3 was better, forcing the exchange of White's dangerous bishop.

- |        |      |
|--------|------|
| 18 QxB | N-N1 |
|--------|------|



- |            |       |
|------------|-------|
| 19 BxKRch! | KxB   |
| 20 Q-R5ch  | K-N1  |
| 21 R-KN3   | P-KN3 |

21... B-B1 22 B-N5 Q-N3 23 B-B6 N-Q2 24 RxPch BxR 25 Q-N5 NxB 26 PxN forces mate.

- |           |      |
|-----------|------|
| 22 RxPch! | PxR  |
| 23 QxPch  | K-R1 |

White now wins the KP with check before returning to the final attack.

- |           |      |
|-----------|------|
| 24 Q-R6ch | K-N1 |
| 25 QxPch  | K-R1 |
| 26 Q-R6ch | K-N1 |
| 27 Q-N6ch | K-R1 |
| 28 Q-R5ch | K-N1 |
| 29 B-R6!  | B-B1 |

There is no defence, for example 29... K-R2 30 R-R3! BxR 31 B-N5ch K-N2 32 BxQ RxB 33 Q-N5ch or 29... Q-N3 30 QxRch K-R2 31 QxBch KxB 32 R-R3 with an easy win for White in both cases.

- |           |         |
|-----------|---------|
| 30 Q-N6ch | K-R1    |
| 31 BxB    | RxB     |
| 32 Q-R6ch | K-N1    |
| 33 R-R3   | Resigns |

Black can foresee 33... Q-Q2 34 R-N3ch K-B2 35 R-B3ch or 33... K-B2 34 R-B3ch K-K2 35 Q-N7ch.

The next major event to take place in London will be the Lloyds Bank Masters to be held at the Park Lane Hotel from August 22 to 30. Former world champion Boris Spassky will be competing. The rounds are from 1.15-6.15 pm and spectator admission will be £2 (£1 after 4 pm) ●

# Land-Rover's new model

by Stuart Marshall

When Land-Rover were planning changes to their best-selling short wheelbase model, they asked farmers in particular what new features they would like to see. The results of this literally down-to-earth research are apparent in the new Land-Rover Ninety. The vehicle is as tough—if not tougher—than the Land-Rover 88 it replaces. It carries heavier loads and will tow greater ones but it rides on and off the road better than any previous short-wheelbase Land-Rover. And the interior, with its four-spoke steering wheel, wind-up windows and car-type instrumentation, sweeps away the last vestige of stark utility that once epitomized Britain's best-known motoring export.

If every product of our car industry had been as successful as the Land-Rover Britain would still be in the front rank of world producers, not in the minor league behind Italy and Spain.

The original Land-Rover, introduced as a stop-gap to keep Rover's car factories ticking over in the late 1940s, was closely modelled on the wartime Jeep. The new Ninety, though outwardly not dissimilar to Land-Rovers of 25 years ago, is a close relative to the luxury Range Rover under its non-corroding, light-alloy skin.

Gone are the old-fashioned, easy to repair (and easy to break) leaf springs front and back and in their place are long, soft coils of steel. They take the corrugated iron out of the ride on the road and even improve the cross-country performance by increasing axle articulation. For the first time a short Land-Rover has permanent four-wheel drive with a centre differential. The combination vastly improves its performance on the road, especially on slippery surfaces, and makes it easier to drive. One no longer has to consider changing from rear-wheel-only to all-wheel drive in high range because it is in a 4x4 mode all the time. The centre differential—lockable for extreme off-road conditions—prevents

tyre-wearing and friction-producing stresses from building up in the transmission when driving on hard roads.

The Land-Rover Ninety (so called because its wheelbase is 90 inches long) has either a 2.3 litre, 74 horsepower petrol or 2.5 litre, 67 horsepower diesel engine, driving through a five-speed main gearbox and two-speed transfer box. That gives the driver a choice of 10 forward ratios and two in reverse. Without exerting itself, the Land-Rover will climb—and, perhaps more difficult, safely descend—slopes on which a man is reduced to scrambling on hands and knees.

It will slog through quagmires of mud up to the wheel centres, ford water close to 2 feet deep, run stably on slopes of 30° and it will act as a reasonable substitute for a normal car on the road. Power-steering is optionally available and will be taken up by the growing number of recreational users of 4x4 vehicles. The V8 3.5 litre used in the Range Rover and the Land-Rover One Ten—of which the Ninety is a cut-down version—is not being offered. Nor is automatic transmission, but neither option should be ruled out for the future.

Land-Rover have found that those who might have had, say, a Volvo estate to pull their horsebox or power boat, or take families on holiday to distant parts are the kind of people who buy a four-wheel-drive station wagon. Japanese makers, notably Toyota with the Land Cruiser and Mitsubishi with the Shogun, have been competitive. So has Land-Rover with the One Ten, a civilized but cheaper alternative to the Range Rover.

The Land-Rover Ninety will appeal to those people who rejected the One Ten as too large and clumsy in confined quarters but who liked its strength and versatility. Prices start at £7,296 for a basic soft-top or pick-up Ninety and go up to £10,994 for a diesel-engined station wagon with full county trim. I would not be surprised to see the Ninety continuing into the 21st century little changed from its 1984 version—and still selling well ●



The Land-Rover Ninety, with improved performance on and off the road.



# Banks in pursuit of students

by David Phillips

Today's youngsters—especially those in their teens—have all sorts of opportunities that their parents never dreamed of, but life is not any easier for them. On the contrary, it has become both more competitive and more complex. But there is one area where students, instead of competing, are themselves the object of competitive attention, and that is in the provision of a current account at one of the major clearing banks.

We are now in the middle of the banks' peak season for catching the student vote. "August and September," said one banker I spoke to, "is a period of frantic activity on this front."

The reasons why the banks are so keen on student customers are not far to seek. It is a fact that most people do not switch their current account from one bank to another, once they have opened it. So the earlier in life the customer is signed on, the better. It has also become apparent that today's students frequently develop into tomorrow's best category of account holder, from the banks' point of view: namely, high earners, high spenders and high but reliable borrowers.

It is therefore an extremely competitive sector for the banks, and while all the banks try, in one way or another, to encourage "prudent" handling of accounts by students—they issue frequent statements to them, offer them various kinds of advice, discourage reliance on an overdraft, and so on—they fall over one another in the provision of special services and even (so it might seem to a parent with a less indulgent record of account supervision from his own bank manager) privileges.

National Westminster appears to be the bank with the largest number of student accounts, mainly because it has more branches on university campuses than other banks. It also provides free banking, subject to the usual conditions regarding the state of the account, for a further six months after the student has completed his or her full-time education.

To qualify for any special services or privileges a student must be pursuing further or higher education full time, with a grant as a proven qualification, or, if there is another source of financial support this must be verified.

All the banks give students cheque guarantee cards, Barclays more or less automatically, while some of the others require a specific application. The banks also appoint officers with the special brief of dealing with students, and they make sure that their branches on or near campuses are fully qualified in this respect. National Westminster emphasizes this service element.

Banks will advise parents on coven-

ants, by means of which the student can recover tax paid by the parent. It is said that three-quarters of parents contribute to the costs of their children's higher education, and presumably many of these take advantage of covenants, which parents may take out once the child is 18.

The banks claim that they recognize the student's need to be tided over until the grant is received, and in general they will allow an overdraft of £100 at a preferential rate—1 per cent over base rate. Above the £100 level, overdrafts may be negotiated at ordinary rates for individual customers. On graduation, banks are prepared to make loans

(generally up to £500), again at a preferential rate, this time at 3 per cent above base rate.

So far, there does not seem much to choose between the various banks, and in all probability most students follow a direction suggested by their parents. But, hard-pressed as the banks are by sovereign debt that looks like turning into net negative assets, they still have enough cash in their vaults to tempt potential student customers with giveaways.

Midland, for example, gives them a free card that qualifies them for a 33 per cent discount on most National Express coach routes, and also charges

students slightly less for a Eurocheque card. National Westminster gives its new student customers £6 in cash and a free pictorial cheque book, while Lloyds strikes a more purposeful note with three-month subscriptions at a discount to *The Economist* and the *New Scientist*. It also gives students a £6 voucher, and runs a competition with prizes up to £200.

One of the major banks no longer indulges in these frivolities, and perhaps it is right. It has long been a belief of mine that the only person to be taken seriously in this world is one's bank manager, so why not start as you mean to go on? ●

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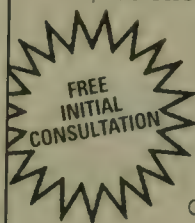
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# When trumps are tricky

by Jack Marx

There are some suit contracts where the trump position seems so unfavourable as to be all but hopeless. Yet a glimmer of light may appear if declarer shifts his approach from avoiding excessive losses to rapidly gathering in the required number of winners.

♠ K Dealer North  
♥ A K 82 Game All  
♦ A Q 103  
♣ A K 107

♠ A 73 ♠ Q 105  
♥ Q J 107 ♥ 953  
♦ K 5 ♦ J 942  
♣ J 832 ♣ Q 96  
♠ J 98642  
♥ 64  
♦ 876  
♣ 54

In a multiple team event most of the Norths opened an artificial forcing Two Clubs and the eventual contract was usually Four Spades by South. On winning the heart lead many declarers tackled trumps directly, losing the second trick to the Ace and later leading the Jack from hand in an attempt to pin a possible doubleton Ten in either defender's hand, thus confining the trump losers to two. But here the usually much desired even break was unwelcome, and three trumps and a diamond had to be lost.

For one declarer this plan seemed to offer only a rather forlorn prospect, so he set about making as many of his small trumps as possible and began by ruffing the third round of hearts with his Two. He was content with just two diamond tricks through the finesse of the Queen. Dummy's top clubs were taken, a third club was ruffed in hand and dummy entered with Diamond Ace for a fourth round club ruff.

South had already taken the first nine tricks and he lost the next to East's Diamond Jack. But he could not fail to gather in a 10th from his remaining trump holding, King in dummy and Jack, Nine, Eight in hand.

♠ A K 4 Dealer East  
♥ K 5 North-South Game  
♦ K 1053  
♣ A 976

♠ 9 ♠ Q 1062  
♥ Q 10974 ♥ A J 8  
♦ 72 ♦ J 94  
♣ J 10543 ♣ K Q 8  
♠ J 8753  
♥ 632  
♦ A Q 86  
♣ 2

In a rubber-bridge game of a good standard, a weak no-trump opening (12-14) from East did not obstruct North-South from reaching game.

West	North	East	South
2♦	2♥	1NT	No
No	4♣	DBL	3♠

All Pass  
The bidding requires some explanation.

tion. East-West had harnessed transfer responses to their no-trump openings, by which the suit mentioned referred to length, not in that suit, but in the suit ranking immediately above it. North could not make a first-round double, for that would not have been intended for take-out but would have suggested length, and not necessarily much else, in diamonds, the suit actually and artificially bid by opponent. To make the equivalent of a take-out double, North would have to cue-bid in hearts, the suit held by inference from West's transfer bid.

Against Four Spades, West led Heart Ten and defenders took two heart tricks and then forced dummy to ruff with a third round of hearts. This caused misgivings in declarer's mind about the trump position, and they were not lessened when a round of trumps brought forth West's Nine. Declarer now realized that if he could make all five of his trumps, three tricks only in diamonds would produce a total of 10. So he forthwith took Club Ace and a club ruff, and then a trump to dummy's King confirmed the bad break. Another club ruff was followed by Ace Queen and King of Diamonds. At trick 12 the lead of dummy's fourth club assured a trick for his last trump, the Jack.

This third hand from a pairs contest is not a true success story, for only a small minority bid a not implausible Seven Hearts, and those who did went down because of the trump break.

♠ A J 42 Dealer North  
♥ void Game All  
♦ A Q 963  
♣ A Q 73


♠ 10987 ♠ Q 653  
♥ 8 ♥ J 975  
♦ K 1085 ♦ J 4  
♣ J 962 ♣ 1085

♠ K  
♥ A K Q 106432  
♦ 72  
♣ K 4

However a candid friend soon indicated how, with some foresight, it should have been made. After the lead of Spade Ten, South could count 14 tricks, provided trumps behaved. As he needed only one spade trick, he could afford a small insurance premium against four trumps with East by winning with Ace and ruffing a second spade in hand. Now when two rounds of trumps revealed the position, South would be able to stage a trump coup. With the aid of the diamond finesse, a three-card ending could be produced:

♠ 9 ♠ A 7  
♦ K ♠ J 9 ♥ J 9  
♣ J 9 ♣ 10  
♥ Q 10  
♣ K

The Club King could be overtaken with dummy's Ace to East's final discomfiture.



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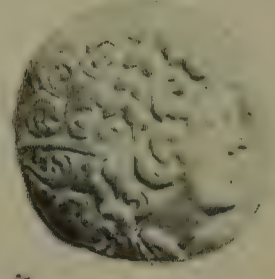
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## A manifesto for the Wets

by Robert Blake

### The Politics of Consent

by Francis Pym

Hamish Hamilton, £8.95

Francis Pym has written a manifesto for the "Wets" and it deserves to be read carefully but not uncritically by all Conservatives who think about the future of their party. It is lucid, clear and thoughtful, the book of a highly intelligent man who is also a very nice one. In many ways it is complementary to Sir Ian Gilmour's *Britain Can Work* published last year, though it is less abrasive and less detailed. Both authors were dismissed by the Prime Minister. Both had been "trailing their coats" for some time before in the sense of making speeches in veiled language but palpably critical. This is fair enough and ministers have often done it and got away with it. But when you "get away with" an action you presumably realize that you have taken a risk which might not have come off. Neither Sir Ian nor Mr Pym should have been greatly surprised when the Prime Minister sent them packing. Mr Pym in particular had infuriated her during the last general election by referring to the danger of having too large a majority, a remark which was hardly tactful when the burden of the Party's propaganda was the peril of apathy among its supporters.

Some critics of Mr Pym will say, as they said of Sir Ian Gilmour, that it is one thing to criticize the conduct of a Cabinet from which one has resigned because of one's doubts about its general policy, quite another to do so when one has been dismissed by the Prime Minister for other reasons, after seeming to accept the broad lines of her policy. No doubt it is more dignified to bow out than to be kicked out. Nevertheless I do not think that the latter fate can be held to preclude *ex-post-facto* criticism. Much depends on the extent to which the two ministers indicated their doubts in the Cabinet, and that is something which only the Cabinet knows.

My doubts about Francis Pym's book do not stem from these considerations. They are doubts about his whole attitude to the problem facing the Conservative Party since the general elections of 1974. Edward Heath, by mistiming the first of these—and Mr Pym fully agrees that it was a mistake—allowed a Conservative government to be overthrown by naked trade union power. This disaster resulted in his replacement by Mrs Thatcher who gained the day, be it remembered, by vigorously attacking many of the policies of the Cabinet of which she had been a member. What she represented, symbolized and

largely achieved was a fundamental breach with a cosy concordat which had prevailed from the days of Attlee's government. Perhaps "cosy" is an overstatement. The concordat was an unspoken and sometimes uneasy agreement between government, big business, nationalized industries and organized labour. This agreement is sometimes described as corporatism, though it lacked the police brutality and censorship associated with Mussolini's "corporate state". Those who favour it prefer to call it consensus and talk about "consensual politics". This language masks the fact that the consensus is between—and the corporate state consists of—ministers, Whitehall mandarins, business executives and TUC bosses, united in keeping everyone else in order. It was certainly not a general consensus.

The system broke down in the 1970s for various reasons, but one of them certainly was the inordinate power of the increasingly left-wing orientated unions with the consequence among other things of a ruinous inflation which bid fair to shatter the whole economy. Far from there being consent about this sort of thing there was strong and bitter dissent. It was her determination, supported by a majority of the ordinary public to reverse the trend, which brought Mrs Thatcher into power in 1979 and confirmed her in 1983.

Of course she is abrasive, direct, determined and strongly convinced that she is in the right. But she came to office, as no other Prime Minister has since Churchill in 1940, with a mission. And people with a mission are not soft-spoken supporters of compromise and consent. She was determined to alter the course of politics as it had been ever since the late 1940s, and she has succeeded, with wide backing from the public at large, by no means completely but to an extent that few would have predicted in 1979.

One can agree in a general way with much of what Mr Pym says. There is a tone of sweet reasonableness, desire for harmony, anxiety to alleviate evils like unemployment. But unemployment is largely the result of transition from an old technology to a new one. By all means do what one can to alleviate it, but not at the cost of preventing any transition at all, which would probably be the effect of Mr Pym's proposals. As for the unions, what would Pym actually do if he were Prime Minister facing the miners' strike? No amount of sweet reasonableness is going to placate Mr Scargill. Mrs Thatcher knows that it is a matter of complete defeat for either her or him, and she has no intention of it being defeat for her. Many Conservatives may dislike her "style" but to some degree the style is the person, and unless they want to change the whole thrust of the movement which she has led since 1975 they would be well advised to think hard before they look for a new leader.

## Recent fiction

by Harriet Waugh

### Morning Star

by Simon Raven

Blond & Briggs, £8.95

### Stanley and the Women

by Kingsley Amis

Hutchinson, £8.95

### Present Times

by David Storey

Jonathan Cape, £8.95

Simon Raven's characters inhabit a world that is related to but not part of the real world. It is as though they continued to live in the Garden of Eden after the Fall in paradisaical decadence under the benign gaze of the Almighty. Good manners and strange sexual behaviour go hand in hand in this novel without anyone coming to harm. The children in *Morning Star* might do unpleasant things to themselves and others but they listen to their teachers and respect the rules of politeness that their school inculcates. Meanwhile among the grown-ups the sexes intermingle indiscriminately.

Many of the characters from Simon Raven's previous novels reappear in *Morning Star* which is about the fortunes of the young and hopeful and their relationships with their elders. The story opens with all the characters, children and adults, attending the christening of Tullius Fielding D'Azincourt Llewellyn Gregory Jean-Josephine Maximin Sarum Dettering, the son of Lord and Lady Canteloupe. You learn that the elderly Lord Canteloupe is homosexual and that he and his young wife Baby Canteloupe have arranged for his old friend Fielding Gray (a central figure in many of Simon Raven's previous works) to father the heir. Since Fielding Gray was once the love of Baby's mother this seems a pleasantly cosy way of dealing with the matter. The godmother of the baby, Jo Jo Guiscard, has an unusually close relationship with Baby while being happily married and with child.

Meanwhile Jo Jo's uncle, Ptolemaeos Tunne, an amateur scholar who had raised and sexually initiated her, gathers a cast of children and young adults to experiment on. He wishes to discover the nature of the soul. His activities are however more usefully employed in discovering what ails Marius Stern, an exceptionally good-looking boy who is expelled from school for violence and stealing while his parents are being kidnapped by Palestinian guerrillas. Marius claims he has been bewitched by his sister for insulting her friend who has a hump and may be Fielding Gray's daughter.

There are numerous other alliances, dramas and relationships keeping Simon Raven's roundabout whirling. In tone this novel is gentler than some

of the author's previous ones and, as always, the weird sexual goings-on are understated rather than voyeuristically described. *Morning Star* is elegantly written, entertaining and funny.

Kingsley Amis's and David Storey's new novels are both about the ghastliness of women. Each has a hero contending with impossible wives and, in David Storey's case, dreadful teenage daughters as well. Kingsley Amis's hero Stanley in *Stanley and the Women* is an Amis look-alike who finds most of modern life disagreeable. If it were not for a few male friends dogged by the same problems—mad, malevolent wives—he would long ago have succumbed to despair. Instead the men drown their sorrows in drink and discuss their puzzlement about women to hilarious effect.

Although women are the target of the novel, the plot concerns what happens when Steve, Stanley's son by his first wife, goes mad, and the effect this has on his second marriage. The behaviour of his first wife—a histrionic exhibitionist—and his second—a cool, affectionate intellectual—are contrasted and found ultimately to be identical. Women, Amis contends, are driven by an unreasonable, egocentric desire to hold the centre of the stage. There are faults in the novel—some of the characters seem ham-fistedly manipulated—but Kingsley Amis's writing is so effortlessly enjoyable that these hardly matter.

David Storey's *Present Times* presents the case against women and modern life through sustained dialogue. The wife of the hero, Frank Attercliffe—a middle-aged former professional footballer turned sports writer—demands that she should be allowed to return to the family home two years after she left it for another man, and that Frank should leave. His daughters, united with their mother in their feminist principles, are prepared to use any argument irrespective of truth, decency and the middle-class virtue of honesty to force his compliance. Frank, unlike Stanley, Amis's hero, does not concede defeat but doggedly conducts himself with rational humanity before the onslaught, while never losing sight of the love he feels for his ghastly daughters. He is a thinker rather than a moaner and engages the reader's sympathy more than Stanley.

### The Best of Modern Humour

Edited by Mordecai Richler

Allen Lane, £10.95

To compile an anthology of 20th-century humour is an act of courage. To label it "the best" smacks of desperation, and certainly alerts the critical faculties. Many of the best modern humorous writers are included in this selection, but by no means all, and the passages chosen sometimes seem below par. But let us, as Mr Richler urges, in these grim times be grateful for what is available.



# AUGUST BRIEFING

## Wednesday, August 1

New exhibitions: Robots at the Boilerhouse (pp68, 69); First Open Exhibition at the Crafts Council (p69) Britten's *A Midsummer Night's Dream* opens at Glyndebourne (p65) First night of *The Way of the World* at Chichester (p59)

## Thursday, August 2

Première of Ashley Page's first major work for the Royal Ballet at Covent Garden (p65) *American Buffalo* with Al Pacino opens at the Duke of York's (p59) Horse racing: Goodwood Cup (p66)

## Friday, August 3

Cavalli's *Jason* opens in Buxton (p65)

## Saturday, August 4

Elder conducts the Verdi Requiem at the Albert Hall (p62)

## Sunday, August 5

Motorcycle racing: Marlboro British Grand Prix at Silverstone (p66)

## Monday, August 6

BBC Symphony Orchestra play Brahms & Tchaikovsky Prom at the Albert Hall (p62)

## Tuesday, August 7

Equestrianism: Dublin Horse Show starts (p66)

## Wednesday, August 8

First night of *42nd Street* at the Theatre Royal Drury Lane (pp58 & 59)

## Thursday, August 9

First night of *A Little Hotel on the Side* at the Olivier (pp58 & 59)

Cricket: Fifth Test England v West Indies at the Oval (p66)

Second Rostropovich Festival opens at Snape Maltings (p62)

## Friday, August 10

Edinburgh Military Tattoo until

September 1 (p74)

*Duke Bluebeard's Castle* at the Albert Hall (p62)

## Saturday, August 11

English Concert under Pinnock give Handel Prom at the Albert Hall (p62) Athletics: AAA under-20 Championships in Birmingham (p66)

□ Full moon

## Sunday, August 12

Edinburgh International Festival starts (p74)

Final day of the Olympic Games (p66)

Washington Opera open at Edinburgh (p65)

South Bank Summer Music opens (pp62 & 63)

GLC Children's Festival on the South Bank (p67)

## Monday, August 13

Ayckbourn's *Intimate Exchanges* & Bennett's *Forty Years On* transfer to the West End (pp58 & 59)

Christie's South Kensington sale of historic aircraft at the Imperial War Museum, Duxford (p67)

First of the lunchtime concerts at St Giles, Cripplegate (p63)

## Tuesday, August 14

London Sinfonietta Prom at the Albert Hall (p62)

Steamboat rally at Windermere (p74)

## Wednesday, August 15

The Gallery of Modern Art opens in its new home in Edinburgh with Creation: Modern Art & Nature (p69)

## Thursday, August 16

LSO give a concert of American music at the Barbican (p63)

## Friday, August 17

New films: *The Bounty* with Anthony Hopkins; Woody Allen's *Broadway*

*Danny Rose*; *Romancing the Stone* with Michael Douglas (p60)

Equestrianism: The Midland Bank horse trials at Locko Park (p66)

## Saturday, August 18

*The Greek Passion* by Martinů at Edinburgh (p65)

Glyndebourne's *Marriage of Figaro* Prom at the Albert Hall (p62)

Football: FA Charity Shield at Wembley (p66)

Three Choirs Festival starts (p74)

## Sunday, August 19

Opening of the Maltings Proms at Snape (p62)

## Monday, August 20

Marcel Marceau opens at the Old Vic (p65)

Goodall conducts *Parsifal* at Edinburgh (p65)

## Tuesday, August 21

Cavalli's *Orion* opens at Edinburgh (p65)

## Wednesday, August 22

First night of *Twelfth Night* at the Barbican (p59)

Royal Thai Ballet at the King's Theatre, Edinburgh (p65)

## Thursday, August 23

First night of *The Devils* at the Pit (pp58 & 59)

Cricket: England v Sri Lanka at Lord's (p66)

Komische Oper Ballet from Berlin at the Playhouse, Edinburgh in *Swan Lake* (p65)

Mostly Mozart opens at the Barbican (p63)

Murray Perahia & the ECO give a Mozart Prom at the Albert Hall (p62)

## Friday, August 24

First day of Showjumping Derby

meeting at Hickstead (p66)

*Paris Texas* opens (p60)

## Saturday, August 25

Football League season starts (p66) First of the Navy Days at Plymouth & Portsmouth (p74)

## Sunday, August 26

Chilterns Craft Show at Stonor (p74)

□ New moon

## Monday, August 27

Boulez conducts the BBC Symphony Orchestra at the Albert Hall (p62)

Heritage Spectacular at Coalbrookdale until September 1 (p74)

□ Late summer bank holiday

## Tuesday, August 28

Programme of three Beckett plays opens at the Donmar Warehouse (p59)

Ozawa conducts the Boston Symphony in Mahler's Symphony No 2 at the Albert Hall; Charpentier programme at St Luke's, Chelsea (p62)

## Wednesday, August 29

First night of Trevor Griffiths's *The Party* at The Other Place (p59)

Nureyev & the Paris Opera Ballet in *Commedia dell'Arte* at the Playhouse, Edinburgh (p65)

## Thursday, August 30

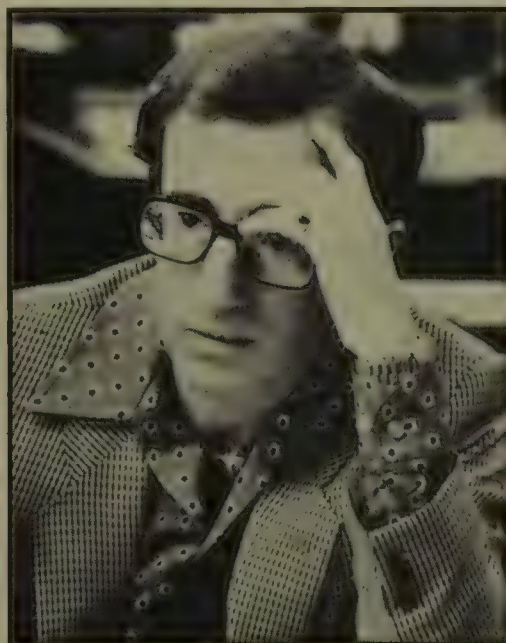
Sotheby's sale of Rock & Roll memorabilia (p67)

## Friday, August 31

New films: Bill Forsyth's *Comfort & Joy*; *Racing with the Moon* (p60)

**Briefing researched by Angela Bird and Miranda Madge.**

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.



Paul Eddington, headmaster in Alan Bennett's *Forty Years On*: transfers from Chichester to the Queen's Theatre on August 13. Woody Allen, small-time variety agent in *Broadway Danny Rose*: opens August 17. Marcel Marceau, mime: at the Old Vic for four weeks from August 20.



THEATRE  
J C TREWIN

A DOOR, Musset said once, must be either open or shut. In the French farce about a shady Paris hotel, that John Mortimer has translated for the Olivier as *A Little Hotel on the Side*, the wrong people keep appearing at the right doors and the right people are shutting the wrong doors behind them. A technician's and an audience's delight, it opens on August 9, directed by Jonathan Lynn, with a cast that includes Benjamin Whitrow, John Savident, Graeme Garden, Deborah Norton and Judith Paris.

□The Theatre Royal, Drury Lane, is about to have one of the really full-scale musicals that its stage needs. *42nd Street*, with Harry Warren's music, has won awards on Broadway and arrives here on August 8 in a production that the redoubtable Gower Champion has directed and choreographed. Michael Howe is in the leading role.

□John Whiting adapted his play *The Devils* (1961) from Aldous Huxley's book, *The Devils of Loudun*, a study of dangerous bigotry in a small town of central France during the early 17th century. It comes back now to The Pit on August 23, directed by John Barton.

□The principal play in this year's Edinburgh Festival (August 12-September 1) is a new production of the 16th-century *Ane Satyre of the Thrie Estaites*, first re-created at Edinburgh by Tyrone Guthrie in 1948. Visiting foreign companies include the Berliner Ensemble, bringing plays by Brecht and Goethe, and the Harold Clurman Theatre of New York with two programmes of new Beckett plays; the company brings one triple bill to London's Donmar Warehouse from August 28. Festival inquiries 21 Market Street, Edinburgh (031-226 4001).

## NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

## Aren't We All?

Though Frederick Lonsdale's light comedy from the early 1920s is getting shiny at the seams, its players can still do something with it; undoubtedly it is a bonus to watch & listen to Claudette Colbert as she contrives in a lovely period performance to recreate the widowed Lady Frinton whose sole task in life is to become the new Lady Grenham. Although Rex Harrison's charm wavers, he endeavours to animate Grenham; & there are so many engaging people in this now fading craft of drawing-room comedy that Lonsdale's ghost can be grateful. Haymarket, Haymarket, SW1 (930 9832, cc).

## The Clandestine Marriage

After 200 years it is rather late to suggest that David Garrick & George Colman might have found a more promising title. This late 18th-century comedy has a complicated plot, unfaltering vivacity & three characters that offer a challenge to players unafraid to let themselves go. These are Lord Ogleby, the ancient fop who has, more or less, to be reborn every day, brushed, oiled & wound up; Sterling, the city merchant, who is resolved to keep his country estate at the peak of fashion; & Sterling's widowed sister, Mrs Heidelberg, a dominating domestic tyrant.

Round these, & others, is a convoluted narrative resolved at length in the frolics of a night scene in Sterling's mansion. Anthony Quayle, who directs for his new Compass company, humanizes Ogleby, a character who, for all his absurd vanities, does emerge benignly in the end. Roy Kinnear, as his host, Sterling, uses with enjoyment a vocal mannerism like a mild chuckling twitch. As Mrs Heidelberg, Joyce Redman abjures all naturalism & rocks, crimson-faced, to the tune of her lovingly distorted speech. Andrew Hawkins charmingly represents youth, & the night is graced by the Tanya Moiseiwitsch sets. Alberty, St Martin's Lane, WC2 (836 3878, cc 379 6565).

## Intimate Exchanges

A typical Ayckbourn title that here—surprising even for this dramatist—is meant to cover eight plays. For the moment a notice of the first piece must serve. We are in the garden of a preparatory school as the alcoholic headmaster's overwrought wife smokes her first cigarette of the day. At some performances, we gather, she leaves it until past 6pm, & the plot promptly takes a different turn. Still, in the first play, she is involved in sustained acrimony with her husband & in flirtation with a young rustic groundsman. Presently, in the VIP marquee on Sports Day, the scene shatters into the night's richest fooling followed by a hardly plausible passage of black comedy. A last 20 minutes, five years on, answers a good many questions.

Ayckbourn's dialogue, as ever, is sharply, truthfully & often most amusingly right, & no other dramatist today has a comparable narrative gift. My pleasure in the latest experiment, a daring piece of extended mosaic, is helped by the acting of Lavinia Bertram & Robin Herford, from Ayckbourn's Scarborough theatre, who play between them every part with virtuosity sustained & relishing, disposing of six characters with no hint of strain. More will come in other versions: but three of their first parts—Miss Bertram as the wife & Mr Herford as both her husband (indicting life in general) & a perilously versatile rustic—show them, I imagine, at their meridian. Greenwich, Crooms Hill, SE10 (858 7755, cc 853 3800). Until Aug 4; Ambassadors, West St, WC2 (836 1171, cc 741 9999). Aug 13-Oct 6.

## Mandrágola

Allardyce Nicoll once called Machiavelli's comedy "a deliciously salacious exposure of contemporary stupidity & corruption". However, I am by no means persuaded that the piece, written in 1520, has kept much of its sting, now with an American text by Wallace Shawn & music & lyrics by the English Howard Goodall. Possibly David Gilmore was misguided to use modern dress. The hour & 55 minutes seemed exceptionally long; only Nicky Henson, as a



Top, Maggie Smith and Joan Plowright: opening in Congreve's *The Way of the World* at Chichester, August 1. Above, Paul Raffield as Di Caius and Dora Bryan as Mistress Quickly in *The Merry Wives of Windsor*: at the Open Air Theatre (see new reviews).

mock-doctor & the man responsible for all the trouble, manages to keep the comic pot boiling. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## The Merry Wives of Windsor

Even if, as a rule, I dislike changes of period in a Shakespeare revival, David Conville's choice of Victorian costume, that might be called "dawn-of-du Maurier", happily defies criticism. Falstaff is seen entirely at ease in a Windsor of roughly a century ago, & textual manipulation is most discreet. This, incidentally, becomes a revival for collectors. It seeks to stitch together the fragments of the "horse-stealing" episode.

From Aug 6 David Weston takes over as Falstaff from the excellent Ronald Fraser. The Wives (Philippa Gail & Kate O'Mara) work together wittily, & Dora Bryan, with that northern thrust in the voice, gives more character to Quickly than I have ever known. Berwick Kaler is a quieter Ford than usual. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 379 6433). Until Aug 22.

## Mornings at Seven

It is rather more than a quarter of a century since we saw in London Paul Osborn's American comedy which could be called *The Four Sisters* or, possibly, *The Four Aunts*. Today its tale of affairs in a set of "two backyards in a small mid-western town" reaches us more easily than it did, probably because the playing is so much better, thanks to all the sisters—Teresa Wright & Faith Brook especially—to

Andrée Melly as a young woman who is going to make a good deal of her long-postponed married life, & Alan MacNaughtan as a former professor who had talked of "living in a fortress of crystal". Westminster Theatre, Palace St, SW1 (834 0283, cc).

## On Your Toes

While the company is on its toes, the audience—or those of it still wedded to the theatre theatrical—is on the edge of its seats. At the première it ultimately rose to cheer. This is a revival of the 1930s musical where Rodgers & Hart have their fun with two forms of ballet, "Russian" & jazz.

Natalia Makarova brings her own blend of fun & extraordinary technique to *Princess Zenobia & Slaughter on Tenth Avenue*.

Naturally, at the revival, directed by the astonishing veteran George Abbott, we thought first of Makarova & the talented newcomer, Tim Flavin, never out of step except when (as in *Princess Zenobia*) he wants to be. But the musical is well served by Honor Blackman, John Bennett (especially in the reprise of "Quiet Night"), & a cast whose principals are named on one of the most overflowing first pages of programme credits I can recall. Special greeting to that dedicated musical director, Timothy Higgs. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327). From Sept 1 Doreen Wells takes over Natalia Makarova's role.

## Richard III

Richard of Gloucester is called so many opprobrious names during the play that an actor's performance is almost bound to be



compared to one of them. But I have never known anybody more like a blend of spider—predominating—and of toad than Antony Sher in Bill Alexander's production. Not the most restrained of players, he begins by scuttling & hopping round the stage, on his crutches, at surprising speed: an exercise in the grotesque that doubtless has its technical interest but is likely to send the modern group that insists Richard has been maligned into more fits than usual.

Still, we have to consider the man in terms of the play, & I do not believe that Mr Sher, despite his expertise, is helpful: his insistence on Richard's physical aspect weakens our appreciation of his control of the verse. Mr Alexander, fitting his production round the actor, has added to the length of the night with a coronation scene (plus ghosts). The best straight performances are those of Brian Blessed (Hastings), Yvonne Coulette (Duchess of York) & Frances Tomelty (Elizabeth); Patricia Routledge is miscast as Margaret, that animated curse. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

## FIRST NIGHTS

### Aug 1. **The Way of the World**

William Congreve's Restoration comedy with Joan Plowright, Maggie Smith & Michael Jayston. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until Sept 29.

### Aug 2. **American Buffalo**

Al Pacino plays the lead in David Mamet's play about three small-time crooks trying to set up a robbery. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837). Until Sept 8.

### Aug 8. **42nd Street**

Award-winning American musical. See introduction. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

### Aug 9. **A Little Hotel on the Side**

John Mortimer's translation of a French farce by Feydeau & Desvallières. See introduction. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Aug 13. **Intimate Exchanges**

Alan Ayckbourn's play transfers to the West End. Ambassadors. See new reviews.

### Aug 13. **Forty Years On**

Paul Eddington is the headmaster in Alan Bennett's allegory-cum-revue, transferring from Chichester. Queen's, Shaftesbury Ave, W1 (734 0261, cc).

### Aug 20. **Marcel Marceau**

The distinguished French mime. See p65. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Sept 15.

### Aug 22. **Twelfth Night**

John Caird's production of Shakespeare's bitter-sweet comedy. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

### Aug 23. **The Devils**

New production of John Whiting's play. See introduction. The Pit, Barbican.

### Aug 28. **Ohio Impromptu/Catastrophe/What Where**

Three Beckett plays, direct from the Edinburgh Festival. See introduction. Donmar Warehouse, Earlham St, WC2 (379 6565). Until Sept 15.

### Aug 29. **The Party**

Trevor Griffiths's play is set in 1968 as a group of London radicals meet to discuss whether a similar insurrection to that in Paris could be brought about in England. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

## ALSO PLAYING

### Animal Farm

Peter Hall's exciting production gives us everything from the take-over of Manor Farm to the ultimate triumph of the formidable pigs. Barrie Rutter is a governing Stalinesque Napoleon, with David Ryall as his cheer-leader. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Anton Chekhov

One-man entertainment devised & performed by Michael Pennington. Cottesloe.

### Bashville

Return of the musical, based on Shaw's play *The Admirable Bashville*. Peter Woodward plays the prizefighter. Open Air Theatre, Regent's Park, NW1 (486 2431, cc 379 6433). Until Aug 24.

### Benefactors

Michael Frayn's variation on the theme of change is acted, as surely as it is written, by Tim Pigott-Smith, Brenda Blethyn, Patricia Hodge, & Oliver Cotton. Vaudeville, Strand, WC2 (836 9988, cc).

### Blondel

Tim Rice & Stephen Oliver's musical goes to the Crusades as agreeably as ever; Paul Nicholas is Blondel. Aldwych, Aldwych, WC2 (836 6404, cc).

### The Boy Friend

Sandy Wilson's affectionately regarded pastiche of 1920s musical comedy, with Anna Quayle, Derek Waring & Peter Bayliss. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Aug 18.

### Camille

New play by Pam Gems, based on Dumas's *La dame aux camélias*. With Frances Barber, Nicholas Farrell & Polly James. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

### Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

### The Common Pursuit

Simon Gray's play is about a group of people, friends since university days, who run a literary magazine. With Ian Ogilvy, Clive Francis, & Simon Williams. Lyric, King St, W6 (741 2311, cc). Until Aug 12.

### Corpse

New thriller by Gerald Moon, with Keith Baxter & Milo O'Shea. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

### Daisy Pulls It Off

Sally Cookson, absolutely topping as the new girl at Grangewood, is at the centre of Denise Deegan's glorious parody of 1920s school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

### Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

### A Friend Indeed

New play by William Douglas-Home, with Derek Nimmo, Geoffrey Palmer & Moira Lister. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 741 9999). Until Sept 1.

### Glengarry Glen Ross

A sardonically accurate American comedy by David Mamet. Cottesloe.

### Golden Boy

Clifford Odets's play is valuable for its detailed picture of the American boxing community. Jeremy Flynn is the "golden boy". Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Sept 8.

### Guys & Dolls

Return of the National's award-winning musical, now recast, based on a story by Damon Runyon. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Sept 15.

### The Happiest Days of Your Life

John Dighton's celebrated school farce, with Peggy Mount as the headmistress. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

### Henry V

Adrian Noble's revival has Kenneth Branagh driving strongly at the part of Henry—as valuable a recruit as the RSC has had for a long time. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

### Little Shop of Horrors

Musical about a plant, a blend of cactus & octo-

pus, that grows into a terror. An acquired taste. Comedy, Panton St, SW1 (930 2578, cc).

### Measure for Measure

We are grateful that Adrian Noble has let Shakespeare move so freely in an important revival, dominated by Daniel Massey as the best Duke of Vienna I can remember. Barbican.

### The Merchant of Venice

Visually this is a resolutely eccentric production by John Caird & designer Ultz. Frances Tomelty is an able Portia & Ian McDiarmid as Shylock is impressive at the end of the trial scene. Royal Shakespeare Theatre, Stratford-upon-Avon.

### A Midsummer Night's Dream

In the Open Air Theatre's mascot-play Alexandra Mathie is Titania; Berwick Kaler is Bottom. Open Air Theatre. Until Aug 25.

### The Mousetrap

Though now in its 32nd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

### Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

### Pack of Lies

Mary Miller & Michael Williams in Hugh White-more's splendidly tense & truthful drama about the quiet suburban couple who find themselves on the fringe of an espionage case. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

### Passion Play

Peter Nichols's piece, in which the leading characters are each supplied with an *alter ego* to speak their true thoughts, is a tepid business, but it has the virtue of an affecting performance by Judy Parfitt. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

### Peg

Probably people who remember *Peg O' My Heart* will be especially interested in this musical version of the old romantic comedy by Hartley Manners. Its cast is led by Siân Phillips & a young American actress, Ann Morrison. Phoenix, Charing Cross Rd, WC2 (836 2294, cc 741 9999).

### The Real Thing

Tom Stoppard's comedy, less fantastic than most but no less theatrically alert, now has Paul Shelley & Jenny Quayle in the principal parts. Strand, Aldwych, WC2 (836 2660, cc).

### Red Star

New play by Charles Wood with Richard Griffiths as a Moscow actor about to play Julius Caesar. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

### Run for Your Wife

Robin Askwith & Ian Lavender hurtle across the stage in Ray Cooney's farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

### Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, cc).

### Snoopy

A well-received musical, founded on the American strip cartoon about Charlie Brown & his beagle. Duchess, Catherine St, WC2 (836 8243, cc).

### Starlight Express

Andrew Lloyd Webber & his director, Trevor Nunn, play amiably at trains, & the roller-skaters—engines to you—flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (834 6184, cc 834 6919).

### Venice Preserv'd

Ian McKellen, Michael Pennington & Jane Lapot-taire are superb as the bravely undeviating Pierre, his friend Jaffier & Belvidera of the "resistless tears & conquering smiles". Lyttelton.

### West Side Story

Bernstein's gang-war musical (Sondheim lyrics) returns as freshly as though the Sharks & the Jets had never been away. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

### Wild Honey

Chekhov's play in a version by Michael Frayn. Ian McKellen & Charlotte Cornwell lead the cast. Lyttelton.

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Bill Paterson in Bill Forsyth's *Comfort and Joy* with C. P. Grogan who plays the daughter of a member of Glasgow's ice-cream Mafia: opens August 31.

THE OLD TEAM that was responsible for *Gregory's Girl* has now made Bill Forsyth's latest film *Comfort and Joy* (reviewed below). Clive Parsons and Davina Belling have rung the changes in the nine years they have been producers, starting with *Inserts*, progressing through *Scum*, *Breaking Glass* and *Britannia Hospital*. The idea for *Comfort and Joy* came to Forsyth when he made *That Sinking Feeling*, which was also set in his native Glasgow. He believes that he can make at least five more films there before moving on to somewhere else.

□ To add to the number of guides to films on television and video comes the Consumers' Association's *The Good Film and Video Guide*, compiled by David Shipman. He covers 5,500 films from *A bout de souffle* to *Zvenigora*, which is somewhat less than the formidable 18,000 (approximately) in Leslie Halliwell's prodigious *Film Guide* (Granada, hardback, £15). However, Shipman claims that he has seen them all, and has been keeping notes on everything since he was a mere stripling. It is a useful work, although £7.95 seems steep for a paperback. Also just published is Leonard Mosley's *Zanuck* (Granada, £12.95), a riveting portrait of the frightening mogul, Darryl F.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### The Bounty (15)

How spoiled one is with memories of the Laughton-Gable film of 1935, a full-blooded affair in which Captain Bligh was portrayed as a ranting sadist, albeit a brilliant seaman. The film-makers then drew on the Nordhoff-Hall best-seller; this new version, in which Bligh emerges as a put-upon, indecisive commander more akin to Captain Queeg in his neurotic instability, comes from the revaluation by Richard Hough. It was a nightmare to film, David Lean forsaking the project after two years' work, leaving the final shooting to be handled by the New Zealand director, Roger Donaldson.

Anthony Hopkins is an edgy, ambitious Bligh with plenty of fine shading, but Mel Gibson as Fletcher Christian has a harder time getting his motivation across, a process not helped by the ragged editing. At least his performance is not as eccentric as Marlon Brando's fop in the 1962 version, to which

this one is immediately superior. It is still a glamorized view of life in the 18th-century Royal Navy, & regrettable liberties have been taken with Robert Bolt's script in order to make the dialogue sound "modern". It does not help—merely distracts—to have Christian say "No way!" Opens Aug 17.

### Broadway Danny Rose (PG)

Woody Allen reverts to his older style with his new comedy filmed in black & white. It is an anecdote, told between Jewish comics relaxing in a Seventh Avenue deli, about a small-time variety agent—played by Woody—legendary for the bigness of his heart & the awfulness of his acts. One of the comics, a sub-Tony Bennett nightclub singer, played by Nick Apollo Forte, rides high on the nostalgia boom but his big break is marred by the defection of his girlfriend, Mia Farrow. Woody attempts to retrieve her, incurring the Mafioso wrath of the singer's family. It is a wry, humorous piece with nice observations about loyalty & betrayal, & as satisfying as pastrami-on-rye. Opens August 17.

### Comfort & Joy (PG)

Bill Forsyth's new film is more serious in mood than earlier work, & may disappoint those who seek only the whimsical aspect. Set in Glasgow, that great undiscovered Victorian city which Forsyth is clearly

making his own, it is about a dawn disc jockey on a local commercial radio station. After suffering from the abrupt walkout of his long-term live-in girlfriend, he gets caught up in an intense Mafia-style gang battle between two rival factions of ice-cream van owners, who turn out to be different branches of the same family. While accepting that their intricate relationships are too impenetrable for him, he nevertheless devises a way to make himself a millionaire by uniting them.

The central character is played by Bill Paterson, a splendidly deadpan actor first seen here shadowing his shoplifting girlfriend like a store detective. There is far too little of Eleanor David, although the manner of her departure from his life is rich Forsythian comedy, when she suddenly starts to put all the ornaments into a cardboard box a few minutes before removal men arrive to strip the flat bare, & lightly says that she meant to tell him earlier but the moment didn't arise. Scottish comedian Rikki Fulton excels as the oily boss of the station.

As usual in a Forsyth film the details count—a thug beating up the hero, pausing to ask him to play a request on his show, for instance. The film is supposedly about identities & how people are not what they seem, not only to others but even to themselves. It is a smaller-scale work than *Local Hero* but it is a further indication of the unique stamp Forsyth puts on a film in writing & direction, a style that is immediately recognizable as his own, although no doubt there will soon be imitators. Opens Aug 31.

### The Fourth Man (18)

In Paul Verhoeven's new film Jeroen Krabbe plays an alcoholic, impecunious, homosexual author, invited to lecture to a literary society in the Dutch seaside town of Flushing. On the train he experiences various hallucinations which find echoes in subsequent events. A wealthy businesswoman (Renee Soutendijk) offers him accommodation which he accepts, but he has nightmares in her bed. Eventually he learns that she has been thrice widowed & is anxious to acquire a fourth husband. Abdicating the role himself, he tries to warn another lover, to whom he is attracted, but is unheeded.

It is an interesting film, replete with much religious symbolism, although there is a certain mechanical coldness in the way it is presented. Jan De Bont's cinematography is hard-edged & crisp, contrasting the cool, washed-out coastal greyness with the red dress of the woman who is a *femme fatale* in the most literal sense.

### El Norte (15)

A brother & sister, Guatemalan Indians, flee their isolated village & inevitable capture by military oppressors, hitch-hike through Mexico to Tijuana & then make an illegal entry into the United States. In California they can earn a living, he as a waiter in a fashionable restaurant, she as the "Mexican" help in a wealthy home. But the life of a wetback is an insecure one, & they go in constant fear that the Federal authorities will catch up with them.

This is the first film to look at the problems of Third World people in America from their own viewpoint, & very creditable it is, with excellent performances by David Villapando & Zaide Silvia Gutierrez as the couple. The film was directed & co-written with Anna Thomas by a fellow graduate of the UCLA film school, Gregory Nava, & made on a slender budget (with partial backing from Channel 4). It could have

been more tightly edited, but the most obvious flaw is that, although the action encompasses a period of more than a year, at no time do the two young people show the slightest interest in the opposite sex, so completely are they involved in each other. And yet there is no suggestion of anything unhealthy in that—it is more as though the screenwriters did not feel it necessary to write in a sexual interest, thus losing some credibility.

### Paris Texas (not yet certificated)

Wim Wenders won this year's Palme d'Or at Cannes for his extraordinary film, written by Sam Shepard & filmed in the arid American south-west. Harry Dean Stanton plays a man who appears out of the desert, having apparently walked from Mexico, & who refuses to talk, even to his brother whom he has not seen for four years. The brother, played by Dean Stockwell, takes him home to Los Angeles, & his French born wife. Their son, it appears, was adopted when his true father disappeared. Now he has returned. Slowly the reasons for the marital break-up are revealed, & the new-found father takes his son off on a quest to Houston to find the mother, played by Nastassja Kinski, who is working in a strange peepshow joint where the customers watch girls through one-way windows. After a remarkable scene between Stanton & Kinski which clearly exercised their acting skills, mother & child are reunited.

Wenders has an acute eye for American sub-culture & observes raptly those things which an American film-maker would take for granted. His German crew worked as if in a strange, exotic, semi-barbaric foreign country, which is perhaps the way they saw the raw state of Texas. It is a vivid, expressive, absorbing account, even if overlong at two and a half hours, much superior to Wenders's earlier *Kings of the Road*. Opens Aug 24

### Racing With the Moon (not yet certificated)

It is the summer of 1942 in a small Californian coastal town, with two high-school boys awaiting the call to the Marines & anxious to get their oats. The more sensitive of the two (Sean Penn) falls for a girl (Elizabeth McGovern) he wrongly believes to be a blue-blood. The other (Nicholas Cage) makes his girlfriend pregnant, & causes problems for them all in raising the cash for an abortion. There is much tenderness & a sensitivity for the simpler world of the



Anthony Hopkins as Captain Bligh: *The Bounty* opens August 17.



1940s, captured admirably by the director, Richard Benjamin. Opens Aug 31.

**Romancing the Stone (PG)**

Kathleen Turner, a spinsterish romantic novelist, who fantasizes an alter ego through her best-selling fiction, suddenly finds herself pitch-forked into a hair-raising adventure when her sister calls from Colombia to say she has been kidnapped as ransom against a treasure map she has sent to Turner in New York. She rushes to the rescue & is ambushed in her Manhattan business attire almost as soon as she steps off the plane, finding herself stranded in the middle of the jungle. But a hero is there to rescue her, played by Michael Douglas. Together they set out to find the treasure which will mean untold wealth for him & another bestseller for her.

The film, directed by Robert Zemeckis & produced by Michael Douglas (who bears a strong resemblance to his father, Kirk, right down to the chin dimple) is a first-time screenplay by Diane Thomas, who seems to have gained her inspiration from *Raiders of the Lost Ark*. Opens Aug 17.

**Star Trek III: The Search for Spock (PG)**

Leonard Nimoy himself directs the third of the *Star Trek* films &, not surprisingly, it comes closest to catching the flavour of the television series. Spock hardly appears: the story concerns Admiral Kirk's quest, against orders, for the dead Vulcan whose corpse was left on a fearful planet about to destroy itself. The special effects, supplied by George Lucas's Industrial Light & Magic, are spectacular. Opens July 27.

**Sunday in the Country (PG)**

There is something engagingly old-fashioned about Bertrand Tavernier's film, a deliberate evocation of the lyricism of Renoir. Louis Ducreux plays an aged artist, a contemporary of the Impressionists, but scarcely affected by them.

On a Sunday in 1912, as he lives out his days in his country *atelier*, his children & grandchildren visit him—his son & daughter-in-law, their two sons & daughter, & his daughter, a Parisian fashion plate at the wheel of her own car. We follow the day, through family misunderstandings, kindnesses, disasters, until dusk when they have all gone. And the old man, having witnessed much life, has reveries in which glimpses of the past obtrude for fleeting seconds. It is a delicate, poetic, gentle film, superbly acted, particularly by Michel Aumont as the son & Sabine Azema as the daughter & evocatively photographed in the height of summer by Bruno de Keyzer.

**ALSO SHOWING**

**Another Country (15)**

Under Marek Kaniwsky's direction, Julian Mitchell's play makes a smooth transition to the screen. Rupert Everett repeats his role as the English public schoolboy in the 1930s unwise enough to treat his homosexuality as more than a passing fancy.

**Cannonball Run II (PG)**

Mindless nonsense with Burt Reynolds, Sammy Davis Jr, Dean Martin, Shirley MacLaine & Frank Sinatra racing across the United States.

**Fire & Ice (PG)**

Animated film by Ralph Bakshi & Frank Frazetta. The Firelord has to fight against the Lord of the Ice's plan to take over the world.

**Firestarter (15)**

Young Drew Barrymore plays a girl with terrifying powers of pyrokinesis. Brilliant special effects for the astonishing conflagration at the end after Martin Sheen has tried to harness her power for use as a military weapon.

**Heart Like a Wheel (PG)**

Jonathan Kaplan's film about drag racing, with

Bonnie Bedelia as an ambitious competitor, moves at a lively pace.

**Indiana Jones & the Temple of Doom (PG)**

Spielberg's film recounts another astounding series of adventures for Harrison Ford's unlikely professor of archaeology. Superb escapist entertainment.

**Man of Flowers (18)**

Australian film, directed by Paul Cox, with Norman Kaye as a middle-aged art collector whose great moment of the week consists of watching a model strip to a Donizetti aria. A strange film, not without enjoyable qualities.

**The Man Who Loved Women (15)**

Comedy with Burt Reynolds as a sculptor whose obsession with women leads him to consult a psychiatrist (Julie Andrews). Directed by Blake Edwards.

**The Naked Face (18)**

Routine & somewhat implausible thriller, directed by Bryan Forbes, with Roger Moore as a psychiatrist who becomes the target of a vengeful Mafia leader.

**One Deadly Summer (18)**

Jean Becker's psychological thriller maintains a good pace though Sebastien Japrisot's story slides into implausibility. Isabelle Adjani plays a skimpily clad young woman seeking vengeance for the rape of her mother 20 years earlier.

**Police Academy (15)**

Hugh Wilson's harmless romp is a sort of *Animal House* in blue. The police force has been opened up to all comers & instructors have to cope with petty criminals, gun-addicts & fascist beasts.

**The Return of Martin Guerre (15)**

Daniel Vigne's film is based on a 16th-century story about a young man who leaves his wife & son & disappears. Years later a man (Gérard Depardieu) claiming to be the vanished Martin Guerre arrives in the village & faces a trial.

**Reuben, Reuben (15)**

Tom Conti shows consummate skill as a boozy, womanizing Scottish poet on a lecture tour in New England. Robert Ellis Miller's film is a gentle, witty examination of a man whose charm transcends his social misbehaviour.

**Silkwood (15)**

Meryl Streep movingly portrays a young plutonium plant worker who became an activist after discovering unpleasant information about the plant's safety. Mike Nichols's film is one of the more thoughtful American works on view.

**Splash (PG)**

Comedy about a mermaid who enthralls a young New York businessman. Daryl Hannah is a statuesque blonde mermaid, Tom Hanks is superbly confused as her lover & Eugene Levy is hilarious as a crazed scientist who pursues the happy couple.

**Supergirl (PG)**

Some well-handled set-piece sequences in Jeannot Szwarc's enjoyable nonsense about a girl who leaves her own planet to visit Earth on a mission & adopts the disguise of a schoolgirl. Wonderfully funny performance by Faye Dunaway as a witch who seeks world domination.

**The Terry Fox Story (PG)**

The true story of a young Canadian who, in spite of having lost a leg due to cancer, raised \$24 million for cancer research by attempting a walk right across Canada. Eric Fryer plays Terry, with Robert Duvall as a fund-raiser for the cause.

**Under the Volcano (15)**

John Huston's slowly paced film has failed to catch the power of Malcolm Lowry's novel. Albert Finney plays the heavy-drinking British consular official in a Mexican provincial town.

**What Makes David Run? (15)**

French comedy, directed by Elie Chouraqui, about a Jewish film writer. With Francis Hunter & Nicole Garcia.

**Where the Boys Are (15)**

Hy Averback's remake of the 1960 cult classic about a quartet of voracious college girls looking for men on a Florida vacation offers little new.

**Certificates**

U = unrestricted.

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.



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# CLASSICAL MUSIC

## MARGARET DAVIES

JOHN WILLIAMS takes over as artistic director of South Bank Summer Music, August 12-26, and himself performs on seven evenings, concluding his first season with a programme entitled John Williams and Friends. There will be five early evening concerts devoted to the unaccompanied vocal music of Britten and the Italian madrigalist Luca Marenzio; two concerts by the Moscow Virtuosi under Vladimir Spivakov; the first recital in Britain for five years by the Soviet pianist Andrei Gavrilov; and three staged performances by the Consort of Musicke of *Cupid and Death*, a 17th-century masque by Gibbons and Locke.

□ The full month of Proms at the Albert Hall encompass their customary wide span from madrigals (August 4) and a 17th-century opera (August 28) to a generous measure of contemporary music performed by the London Sinfonietta (August 14 and 24), Lontano (August 20) and the BBC Symphony Orchestra who play Birtwistle and Berio on August 1 and première Robert Saxton's Concerto for Orchestra on August 13.

□ Summer in the City at the Barbican provides some light-hearted fare that includes children's concerts and a performance by the Kasatka Cosacks. There will also be concerts of Viennese music, a further Mostly Mozart series under the artistic direction of Christopher Hogwood, and lunchtime recitals in the nearby church of St Giles, Cripplegate.

□ The Philharmonia Orchestra under Riccardo Muti open the Edinburgh Festival on August 12 with Beethoven's Symphony No 2 and Rossini's Stabat Mater. They are the first of the nine orchestras taking part this year, among them the Boston Symphony, the Australian Youth Orchestra and the Moscow Virtuosi, who will also be heard in London. There will be recitals by the Dutch-based Orlando Quartet, by the Ensemble of the 20th Century, composed of principals from the Vienna Philharmonic, the Borodin Trio, Irina Arkhipova, Krystian Zimerman and Yo Yo Ma. Information: 031-226 4001. Reservations: 031-226 5756.

□ The second Rostropovich Festival will be held at Snape Maltings concert hall from August 9 to 12 with the distinguished Russian cellist taking part as soloist, conductor and accompanist to his wife, the soprano Galina Vishnevskaya. The Maltings Proms, August 19-26, include a recital by Peter Katin, an evening with Cleo Laine and John Dankworth, and a programme of cabaret music. Details and box office 072-885 3543.



Proms with the BBC Symphony Orchestra: Pritchard, top, August 13 & 25, Boulez, August 27.

## CONCERT AND RECITAL GUIDE

### ALBERT HALL

Kensington Gore, SW7 (589 8212, cc 589 9465). 90th season of Henry Wood Promenade Concerts (all at the Albert Hall unless otherwise stated):

Aug 1, 7.30pm. **BBC Symphony Orchestra**, conductor Howarth; **Electric Phoenix**; Robert Bridge, Jonathan Higgins, pianos; Tristan Fry, James Holland, percussion. Birtwistle, Three Movements with Fanfares, Nomos; Bartók, Sonata for two pianos & percussion; Berio, Sinfonia.

Aug 2, 7.30pm. **Bournemouth Symphony Orchestra**, conductor Barshai; Michael Roll, piano. Mozart, Symphony No 32; Britten, Piano Concerto; Shostakovich, Symphony No 10.

Aug 3, 7.30pm. **BBC Welsh Symphony Orchestra**, conductor Kasprzyk; Susan Kessler, mezzo-soprano; Imogen Cooper, Anne Queffelec, pianos; Susan Landale, organ. Bizet, Symphony in C major; Lontano, Concerto in E flat major for two pianos & orchestra K365; Berkeley, Four Poems of St Teresa of Avila; Saint-Saëns, Symphony No 3.

Aug 4, 7pm. **BBC Symphony Orchestra & Chorus**, **London Philharmonic Choir**, **Leeds Festival Chorus**, conductor Elder; Rosalind Plowright, soprano; Linda Finnie, contralto; Dennis O'Neill, tenor; John Tomlinson, bass. Verdi, Missa da requiem.

Aug 4, 9.30pm. **Consort of Musicke**, director Rooley. Songs of love & war. Virtuoso madrigals by Monteverdi & his contemporaries in Italy & England.

Aug 6, 7.30pm. **BBC Symphony Orchestra**, conductor Herbig; Wolfgang Manz, piano. Brahms, Piano Concerto No 1; Tchaikovsky, Symphony No 6 (Pathétique).

Aug 7, 7.30pm. **BBC Concert Orchestra**, conductor Seaman; Ian Hobson, piano. Ireland, A London Overture; Delius, On hearing the first cuckoo in spring; Shostakovich, Piano Concerto No 2; Bridge, Summer; Glazunov, The Seasons.

Aug 8, 7.30pm. **Royal Philharmonic Orchestra**, conductor Loughran; Nigel Kennedy, violin. Brahms, Symphony No 3; Dvořák, Violin Concerto; Strauss II, March from the Gypsy Baron, Cuckoo Polka, Trisch-Tratsch Polka, The Blue Danube, Perpetuum mobile.

Aug 9, 7.30pm. **London Classical Players**, **Schütz Choir of London**, conductor Norrington; Eiddwen Harthy, soprano; Carolyn Watkinson, mezzo-soprano; Philip Langridge, tenor; Malcolm King, bass. Mozart, Adagio & Fugue in C minor K546; Beethoven, Symphony No 2; Haydn, Mass in D minor (Nelson). (Pre-prom talk by Roger Norrington, 6.15pm. Royal College of Art.)

Aug 10, 7.30pm. **BBC Symphony Orchestra**, conductor Eötvös; Julia Hamari, soprano; Laszlo Polgar, bass. Debussy, Ibéria; Stravinsky, Symphonies of Wind Instruments; Bartók, Duke Bluebeard's Castle.

Aug 11, 7.30pm. **English Concert**, **BBC Singers**, director Pinnock; Felicity Lott, soprano; Anthony Rolfe Johnson, tenor. Handel, Ode for St Cecilia's Day. The King shall rejoice, Music for the Royal Fireworks.

Aug 13, 7.30pm. **BBC Symphony Orchestra**, conductor Pritchard; Felicity Lott, soprano. Strauss, Till Eulenspiegel, Four Last Songs; Saxton, Concerto for Orchestra; Rachmaninov, Symphonic Dances. (Pre-prom talk by Robert Saxton, 6.15pm.)

Aug 14, 7.30pm. **London Sinfonietta**, **BBC Singers**, conductor Eötvös; Alison Hargan, soprano; Sarah Walker, Fiona Kimm, mezzo-sopranos; Graham Clark, tenor; Malcolm King, bass. Varèse, Ecuatorial; Birtwistle, Meridian; Boulez, Rituel; in memoriam Bruno Maderna; Stravinsky, Les noces.

Aug 15, 7.30pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Alicia de Larrocha, piano. Stravinsky, Symphony in Three Movements; Mozart, Piano Concerto No 23; Dvořák, Symphony No 7.

Aug 16, 7.30pm. **Scottish National Orchestra**, conductor Järvi; Linda Esther Gray, soprano; Christian Blackshaw, piano. Sibelius, Pohjola's Daughter, Luonottar; Beethoven, Piano Concerto No 4; Shostakovich, Symphony No 1.

Aug 17, 7.30pm. **National Youth Orchestra of Great Britain**, conductor Rattle. Debussy, Jeux; Mahler, Symphony No 6.

Aug 18, 7pm. **Glyndebourne Festival Opera**, **London Philharmonic Orchestra**, **Glyndebourne Chorus**, conductor Haitink; Claudio Desderi, Figaro; Gianna Rolandi, Susanna. Mozart, Le nozze di Figaro.

Aug 20, 7pm. **Lontano**, director de la Martinez; Eiddwen Harthy, Jennifer Smith, sopranos. Gerhard, Leo, Cancionero de Pedrell; Hugh Wood, Song cycle on poems by Pablo Neruda; Schönberg, First Chamber Symphony. (Pre-prom talk by Hugh Wood, 5.45pm.)

Aug 20, 9.45pm. **BBC Singers**, director Poole; **Arditti String Quartet**. Britten, Hymn to St Cecilia; Kurtág, Eight Deszö Tandori Choruses; Bartók, String Quartet No 3; Ligeti, Drei Phantasien; Bax, Mater ora filium. St Luke's Church, Sydney St, SW3.

Aug 21, 7.30pm. **BBC Scottish Symphony Orchestra**, conductor Maksymiuk; Neil Mackie, tenor; Robert Cohen, cello. Stravinsky, Jeu de cartes; Schumann, Cello Concerto; Wilson, Carmina sacra; Mozart, Symphony No 36 (Linz).

Aug 22, 7.30pm. **BBC Scottish Symphony Orchestra**, conductor Maksymiuk; Tamás Vásáry, piano. Haydn, Symphony No 81; Beethoven, Piano Concerto No 2; Maxwell Davies, Sinfonietta Accademica; Rimsky-Korsakov, Capriccio espagnol.

Aug 23, 7.30pm. **English Chamber Orchestra**; Murray Perahia, director & piano. Mozart, Symphony No 29, Piano Concertos Nos 9 & 21.

Aug 24, 7.30pm. **London Sinfonietta & Voices**, conductors Zagrosek & Knussen; Dorothy Dorow, soprano; John Harle, saxophone. Hindemith, Kammermusik No 1; Knussen, Symphony

No 2; Muldowney, Saxophone Concerto; Ligeti, Aventures, Nouvelles aventures. **Nexus**. Reich, Music for Pieces of Wood; Takemitsu, Rain Tree; Cage, Third Construction. (Pre-prom talk by Oliver Knussen & Dominic Muldowney, 6.15pm.)

Aug 25, 7.30pm. **BBC Symphony Orchestra**, conductor Pritchard; Lazar Berman, piano. Liszt, Piano Sonata in B minor; Bruckner, Symphony No 5.

Aug 26, 7.30pm. **London Philharmonic Orchestra & Choir**, **BBC Symphony Chorus**, conductor Tennstedt; Lucia Popp, soprano; Thomas Allen, baritone. Brahms, Ein deutsches Requiem; **Nash Ensemble**, Mozart, Serenade in C minor K388.

Aug 27, 7.30pm. **BBC Symphony Orchestra**, **BBC Singers**, conductor Boulez; Jessye Norman, mezzo-soprano. Bartók, The Miraculous Mandarin; Berg, Altenberglieder, Three pieces for orchestra Op 6; Boulez, Notations; Debussy, Trois ballades de François Villon. (Pre-prom talk by Pierre Boulez, 6.15pm.)

Aug 28, 7pm. **Boston Symphony Orchestra**, **Philharmonia Chorus**, conductor Ozawa; Edith Wiens, soprano; Jessye Norman, mezzo-soprano. Mahler, Symphony No 2 (Resurrection).

Aug 28, 9.30pm. **Les arts florissants**, director Christie. Charpentier, L'enfer (from La descente d'Orphée aux enfers), Actéon. St Luke's Church, SW3.

Aug 29, 7.30pm. **Australian Youth Orchestra**, conductor Mackerras; Barry Tuckwell, horn. Tchaikovsky, Romeo & Juliet (original version); Strauss, Horn Concerto No 2; Meale, Clouds now & then; Stravinsky, Petrushka.

Aug 30, 7.30pm. **BBC Philharmonic Orchestra**, conductor Downes; Irina Arkhipova, mezzo-soprano. Delius, Paris: The Song of a Great City; Elias, L'Eylah; Mussorgsky/Shostakovich, Songs & Dances of Death; Tchaikovsky, Francesca da Rimini. (Pre-prom talk by Brian Elias, 6.15pm.)

Aug 31, 7.30pm. **BBC Philharmonic Orchestra**,



## POPULAR MUSIC

DEREK JEWELL



Georgia Brown: 42nd Street opens August 8.

This month there are at least two enterprises which defy the customary pattern of summer slowing down the show business world.

One is the unexpected rebirth of the supergroup of a decade or so ago, **Jethro Tull**, bizarrely named for one of Britain's foremost ancient agronomists. The group is led by Ian Anderson, singer and flute-player, who for years has performed standing on one leg, wearing his odd mixture of medieval, rural and clownlike dress.

His species of rock celebrates things English, as exemplified by his classic "Songs from the Wood" album and his long hymn of praise to Suffolk Punches and Clydesdales, "Heavy Horses". I regard him as one of the greatest figures of the Genesis and Yes period of British rock, and he is still in favour with paying fans.

He has, moreover, put his beliefs into practice in his enterprises on the Isle of Skye, by fish farming, growing food and using horses rather than tractors. I welcome and salute the return of Jethro Tull, who begin touring after a two-year absence on August 30, starting in Dundee and visiting Glasgow, Newcastle, Manchester and Birmingham before arriving in London for two nights at the Hammersmith Odeon (748 4081) on September 7 and 8. Anderson is supported by, among others, Martin Barre on guitar and the great folk-rock bassist, Dave Pegg.

The second event to be welcomed is the opening of *42nd Street*, the American musical which has been packing in Broadway

audiences for several years now (Theatre Royal, Drury Lane, on August 8). It will mark the return to the London stage of **Georgia Brown**, who has been absent too long and must have suffered a major disappointment when financial backing for the planned Gilbert & Sullivan Prince musical *Rosa* failed to materialize earlier this year.

Some old faithfuls keep right on despite the vacation season. The Ronnie Scott Club (439 0747), for instance, may be trying to cool us off with the unusual Icelandic jazz-punk band, **Mezzoforte**, who come into the venue on August 20 for a week. They are excellent of their kind, as is **Maria Muldaur**, the jazz and country-flavoured singer, who follows them on August 27. But the cream of Scott's this month must surely be another rebirth from the 1960s—**Soft Machine**—who are regrouping for a week beginning July 30.

A new series of straightforward biographies of musicians has been launched by the Spellmount publishing company's first quartet of *Jazz Masters* volumes, following the Cassell series of many years back. They are produced with lots of pictures throughout their 96 pages and offer excellent value at £4.95 in hardback. They undoubtedly fill a need in the general literature of jazz.

Two of the first books succeed well: those by Brian Priestley on Charlie Parker and Burnett James on Billie Holiday. But the ones by Raymond Horricks, *Dizzy Gillespie and the Bebop Revolution* and *Gil Evans*, are less successful because the style is so precious and mixed. About Gil Evans, in particular, one wishes for more facts and fewer parallels with Cyril Connolly, Baudelaire and Henry the Navigator. Gil Evans has been, in his later years, no oil painting and to publish a collection of very similar pictures of him seems like further padding.

Finally, some reference books of value, notably the excellent *Rolling Stones Rock Almanack* (Papermac, £6.95), whose subtitle, "The Chronicles of Rock Music", adequately states its aims. It is, in effect, a potted history of rock, brilliantly produced and a bargain for its large format 400 pages.

Good, too, is *The Billboard Book of US Top 40 Hits* (Guinness Books, £8.95) compiled by Joel Whitburn, and undoubtedly an authoritative source of information and statistics about American pop record charts since 1956. It is an admirable complement to the similar British book which Tim Rice and others have produced annually for some years.

Op 39, Moments musicaux. EH.

Aug 20, 7.45pm. **Moscow Virtuosi**; Vladimir Spivakov, conductor & violin; Vladimir Krainev, piano; Vladimir Kafelnikov, trumpet. Bach, Violin Concerto in E BWV 1042; Shostakovich, Concerto for piano, trumpet & strings; Tchaikovsky, Serenade for strings. EH.

Aug 21-25, 6pm. **London Sinfonietta Voices**, director, Edwards. *Marenzio & Britten*, unaccompanied vocal music; Aug 21, *Innocence & Experience*; Aug 22, *Sonnets, Sestinas & Cycles*; Aug 23, *Gualini & Auden*; Aug 24, *Marriage Celebrations*; Aug 25, *Hosanna, Sing Hosanna*. PR.

Aug 21, 7.45pm. **Moscow Virtuosi**; Vladimir Spivakov, conductor & violin; Makvala Kasrashvili, soprano. Vivaldi, Violin Concertos in E, in E minor, in A minor (La Stravaganza); Respighi, *Il Tramonto*; Rossini, *Tarantella*, Sonata No 3. EH.

Aug 23, 7.45pm. **John Williams, Paco Peña, Benjamin Verdery**, guitars. Petrassi, Nunc; Bach, guitar solos; Brahms, Sor, guitar duos; Newman, new work; flamenco solos. EH.

Aug 24, 7.30pm. **New Symphony Orchestra**; Antony Hopkins, conductor & introducer; John Ogdon, piano. Beethoven, Overtures Egmont &

Leonora No 3, Piano Concerto No 5 (Emperor), Symphony No 5. FH.

Aug 24, 7.45pm. **Medici String Quartet**; John Williams, guitar; Moray Welsh, cello. Boccherini, Quintet in E minor for guitar & string quartet; Ravel, String Quartet in F; Schubert, Quintet in C D956. EH.

Aug 25, 7.45pm. **National Youth Jazz Orchestra**, conductors Ashton, Hart; John Williams, guitar. Programme includes Hart, new work for guitar & orchestra. EH.

Aug 26, 3pm. **Joaquín Achucarro**, piano. Bach/Busoni, Toccata, Adagio & Fugue in C; Granados, *Goyescas*. EH.

Aug 26, 7.45pm. **John Williams & friends**. Handel, Guitar Concerto Op 4 No 5; Vivaldi, Flute Concerto Op 44 No 11; Gascoigne, Stream 2; Bach, Chaconne for unaccompanied guitar; folk songs. FH.

Aug 27, 7.30pm. **New Symphony Orchestra**; Antony Hopkins, conductor & introducer; Richard Markham, piano. Mendelssohn, Overture The Hebrides; Weber, Invitation to the Dance; Rachmaninov, Piano Concerto No 2; Dvořák, Symphony No 9 (From the New World). FH.

**BBC Singers** (women's voices), conductor Downes; Jill Gomez, soprano; Nobuko Imai, viola. Debussy, *Prélude à l'après-midi d'un faune*, Nocturnes; Ravel, *Shéhérazade*; Berlioz, *Harold in Italy*.

## BARBICAN

Silk St, EC2 (628 8795, 638 8891, cc).

Aug 4, 8pm. **London Concert Orchestra**, conductor Goulding; 27 former members of the D'Oyly Carte Opera Company. Gilbert & Sullivan, excerpts from the Savoy operas.

Aug 5, 7.30pm. **Royal Philharmonic Orchestra**, conductor Ziegler; Angel Romero, guitar. Falla, Bizet, Rodrigo, Chabrier, Ravel.

Aug 7-10, 8pm, Aug 11, 3pm & 8pm. **Johann Strauss Orchestra**; Jack Rothstein, director & violin; Ann Mackay, soprano; Graeme Matheson-Bruce, tenor; Johann Strauss Dancers, choreographer Stephenson. The magic of Vienna.

Aug 12, 7.30pm. **City of London Sinfonia**, conductor Hickox; Marisa Robles, harp; William Bennett, flute. Vaughan Williams, *Serenade to Music*; Delius, *Summer Night on the River*; Mozart, Concerto for flute & harp K299; Beethoven, Symphony No 6 (Pastoral).

Aug 15, 7pm. **City of London Sinfonia, Richard Hickox Singers**, conductor Hickox; Sheila Armstrong, soprano; Martyn Hill, tenor; Stephen Roberts, bass. Haydn, *The Seasons*.

Aug 16, 7.45pm. **London Symphony Orchestra**, conductor Mauceri; Howard Shelley, piano; Penelope Walmsley-Clark, soprano. Gershwin, Overture *Girl Crazy*, *Rhapsody in Blue*; Barber, *Knoxville—Summer of 1915*; Ives, *Three places in New England*; Bernstein, *Symphonic dances from West Side Story*.

Aug 17, 7.45pm. **The English Concert**; Trevor Pincock, director & harpsichord; Simon Standage, Micaela Comberti, violins; Anthony Pleeth, cello. Handel, *Concerto Grosso Op 6 No 2*; Telemann, *Concerto Polonais in G*; Bach, Suite No 1; Vivaldi, *The Four Seasons*.

Aug 18, 1.15pm. **Nash Ensemble**. Mozart, Clarinet Trio K498; Fauré, Piano Quartet in C minor Op 15.

Aug 18, 7.45pm. **London Symphony Orchestra & Chorus, Tiffin School Boys' Choir**, conductor Hickox; Sheila Armstrong, soprano; Felicity Palmer, alto; Philip Langridge, tenor. Mozart, Overture *The Magic Flute*; Berlioz, *Les nuits d'été*; Britten, *Spring Symphony*.

Aug 21, 7.45pm. **New Symphony Orchestra**, conductor Tovey; Andrew Haigh, piano. Tchaikovsky, *Waltz from The Sleeping Beauty*, Suites from *The Swan Lake* & *The Nutcracker*; Piano Concerto No 1, Overture 1812 with cannon & mortar effects.

Aug 23, 7.45pm. **Academy of Ancient Music**, conductor Hogwood; Antony Pay, clarinet; Michel Piquet, oboe. Mozart, Symphony No 20, Clarinet Concerto, Oboe Concerto K314; Haydn, Symphony No 96 (The Miracle).

Aug 24, 7.45pm. **English Chamber Orchestra**, conductor Y. P. Tortelier; John Lill, piano. Mozart, Overture *Così fan tutte*, Piano Concerto No 24, Symphony No 41 (Jupiter).

Aug 27, 7.30pm. **London Concert Orchestra**; Jack Rothstein, conductor & violin; Nina Milkina, piano. Mozart, Overture *The Marriage of Figaro*, *Eine kleine Nachtmusik*, Piano Concerto No 21; Strauss II, Overture *Die Fledermaus*, Cuckoo Polka, Women & Song, Annen Polka, Cuckoo Polka, Emperor Waltz; Suppé, Overture *Light Cavalry*.

Aug 28, 7.45pm. **Academy of Ancient Music**, conductor Hogwood; Emma Kirkby, soprano; Margaret Cable, contralto; Ian Partridge, tenor; Stephen Varcoe, bass. Beethoven, Symphony No 2; Mozart, Mass in C K317 (Coronation).

Aug 30, 8pm. **City of London Sinfonia**; Nigel Kennedy, director & violin. Bach, Brandenburg Concerto No 3, Violin Concerto in A minor BWV 1041; Handel, *Arrival of the Queen of Sheba*; Vivaldi, *The Four Seasons*.

Aug 31, 1pm. **Lazar Berman**, piano. Liszt, *Années de pèlerinage—Venezia e Napoli*, Gondoliera, Canzone & Tarantella; Mussorgsky, Pictures from an Exhibition.

Aug 31, 8pm. **London Concert Orchestra**, conductor Goulding; Malcolm Binns, piano. Rossini, Overture *William Tell*; Sousa, *Washington Post*; Mascagni, *Intermezzo from Cavalleria Rusticana*; Strauss II, *Waltz The Blue Danube*; Gershwin,

*Rhapsody in Blue*; Suppé, Overture *Light Cavalry*; Borodin, *Polovtsian Dances from Prince Igor*; Elgar, *Pomp & Circumstance March No 1*; Ravel, *Boléro*.

## CRYSTAL PALACE CONCERT BOWL

Crystal Palace Park, SE19. Box office GLC Dept for Recreation & the Arts, County Hall, SE1 (633 1707).

Aug 5, 8pm. **Philharmonia Orchestra**, conductor Measham. Berlioz, Overture *Le corsaire*; Strauss, *Der Rosenkavalier Suite*; Dvořák, Symphony No 9 (From the New World) with special effects.

Aug 12, 8pm. **Royal Philharmonic Orchestra**, conductor Cleobury; Hakan Hardenberger, trumpet. Rossini, Overture *William Tell*; Bizet, *L'Arlesienne Suite*; Dvořák, *Slavonic Dances Nos 1 & 8*; Howarth, Trumpet Concerto; Tchaikovsky, Overture 1812 with effects & fireworks.

## KENWOOD LAKESIDE

Hampstead Lane, NW3. Box office as Crystal Palace Concert Bowl.

Aug 4, 8pm. **Philharmonia Orchestra**, conductor Fistoulari. Beethoven, Overture *Egmont*; Lyadov, *Symphonic poem Kikimora*; Liszt, *Les préludes*; Brahms, Symphony No 1.

Aug 11, 8pm. **Royal Philharmonic Orchestra**, conductor Del Mar. Berlioz, Overture *King Lear*; Mendelssohn, Music from *A Midsummer Night's Dream*; Prokofiev, *Romeo & Juliet Suite*.

## ST GILES, CRIPPLEGATE

Fore St, EC2. Box office as Barbican.

Aug 13, 1.15pm. **Songmakers' Almanac**; Caroline Friend, soprano; Richard Jackson, baritone; Graham Johnson, piano. *Lieder, mélodies & English songs*.

Aug 14, 1.15pm. **Brodsky String Quartet**. Mozart, *Divertimento K136*; Schumann, *Quartet in A Op 41 No 3*.

Aug 15, 1.15pm. **Vladimir Mikulka**, guitar. Barrios, Ravel, Brouwer, Albeniz, Ruiz, Villa-Lobos, Rak.

Aug 16, 1.15pm. **Nicholas King**, organ. Tomkins, Ridout, Howells, Harvey, Whitlock.

Aug 17, 1.15pm. **New London Chamber Choir**, conductor Wood. Schütz, Eight Italian Madrigals; Debussy, *Trois chansons de Charles d'Orléans*; Sierra, *Cantos Populares*.

## ST JOHN'S

Smith Sq, SW1 (222 1061).

Aug 4, 7.30pm. **Kwansei Gakuin Glee Club** (Japan), conductor Ueshima. Songs from Japan & other countries.

Aug 21, 7.30pm. **Karyat Ono Symphonic Youth Band**, director Alkalay. Gala concert of classical, folk & film music, marches & Israeli songs.

## SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Aug 12, 7.45pm. **Australian Youth Chamber Orchestra**, conductor Zollman; John Williams, guitar. Sculthorpe, *Sun Music II "Ketjak"*; Giuliani, *Concerto in A*; Rodrigo, *Concierto de Aranjuez*; Mendelssohn, *Symphony No 1*. EH.

Aug 13, 7.45pm. **Medici String Quartet**, actors from the RSC. From my life... the life & music of Bedřich Smetana including a performance of his *String Quartet No 1*. EH.

Aug 15, 7.45pm. **John Williams**, guitar; **Peter Hurford**, organ. Bach, Weiss, Buxtehude, Pachelbel & others. EH.

Aug 16, 7.45pm. **Nexus**. Ancient Military Aires, Fantasy, African drumming sequence, ragtime sequence; Becker, *Palta*. EH.

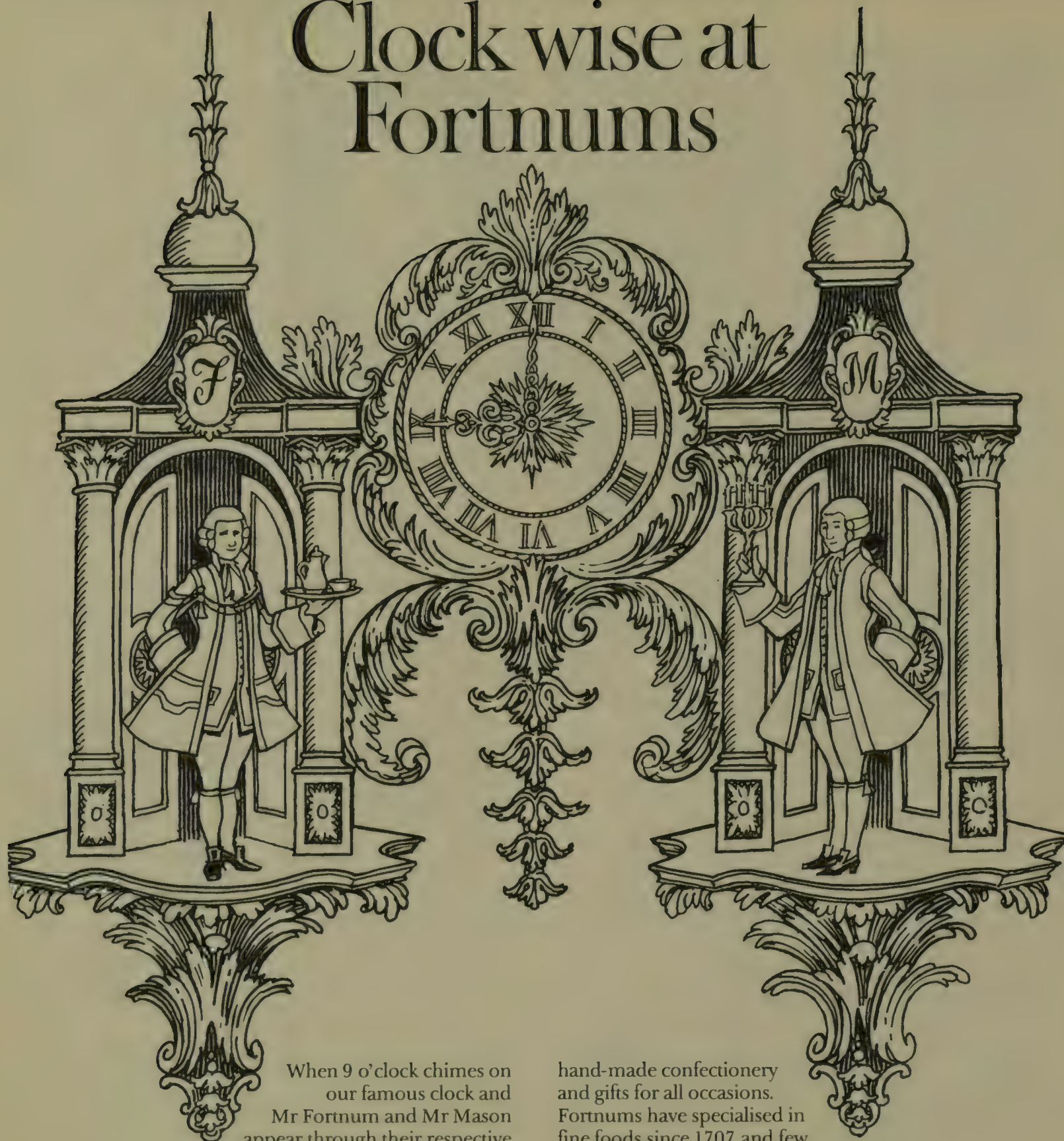
Aug 17, 18, 8pm; Aug 19, 4pm. **Consort of Musick**, director Rooley; Emma Kirkby, soprano; Andrew King, tenor; David Thomas, bass. Gibbons & Locke, *Cupid & Death 1653*. EH. (Preceded from 6pm (Sun 2pm) by two hours of period entertainment, EH; 6.30, 7 & 7.30pm (Sun 2.30, 3 & 3.30pm), Anthony Rooley gives short lectures. PR.)

Aug 19, 7.45pm. **John Dankworth Quintet**; Cleo Laine, singer; John Williams, guitar. Programme to be announced. FH.

Aug 19, 7.45pm. **Andrei Gavrilov**, piano. Scriabin, Preludes, Sonata No 4 in F sharp Op 30; Rachmaninov, Preludes, Etude tableau in F sharp minor



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## BALLET

### URSULA ROBERTSHAW

THE EDINBURGH FESTIVAL has more ballet than usual this year. Paris Opera Ballet will be there, with Nureyev dancing at every performance of *Commedia dell'Arte*, a trilogy of ballets with a linking theme: *Harlequin*, *Magician of Love* has choreography by Ivo Cramer with music by Edouard de Pay, *Carnaval* is a re-creation of the Fokine choreography, danced to Schumann, and *Le Bourgeois Gentilhomme* is by Balanchine, danced to Richard Strauss. The Komische Oper Ballet, Berlin, brings Tom Schilling's *Swan Lake*, billed as "a radically new version" based on Tchaikovsky's original score, presumably before Reisinger rearranged it. There will also be performances by the Royal Thai Ballet, presenting their classical masked dance drama to traditional Thai music.

□ Marcel Marceau is at the Old Vic for four weeks from August 20, after a week in Manchester. He brings seven new works with him, and ballet lovers will not wish to miss this master of controlled, expressive and beautiful movement. His art has every bit as much to do with dance as with drama and his Bip is a superb creation.

□ Final novelty this season at the Royal Opera House is Ashley Page's first work for the Royal Ballet—though he has made several successful workshop pieces. The premiere of his one-act work will be given on August 2 set to music by Michael Nyman, a reworking of his score for *The Draughtsman's Contract*. The designer is Deanna Petherbridge.



Nureyev: with Paris Opera in Edinburgh.

#### LONDON FESTIVAL BALLET

Dominion, Tottenham Ct Rd, W1 (580 9562, cc 323 1576).

*Giselle*, until July 31; *Les Sylphides/The Storm/Sheherazade*, Aug 1-4.

Royal Festival Hall, South Bank, SE1 (928 3191, cc 928 8800).

*Swan Lake*, *The Sanguine Fan*, *The Three Corners Hat*, *Graduation Ball*, *Three Preludes*, *Britten pas de deux*, *Prince Igor*. Aug 6-18.

#### MARCEL MARCEAU

Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821).

See introduction. Aug 20-Sept 15.

#### ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 240 1911).

*Triple bill*: Corder's *Party Game*, danced to Stravinsky with designs by Patrick Caulfield; *My Brother*, *My Sisters*, MacMillan's strange & disturbing ballet of fraught family relationships; *Raymonda Act III*, a Petipa classic restaged by Nureyev, danced to schmaltzy Glazunov music. Aug 1, 7.

*Triple bill*: New Page ballet (see introduction); *Consort Lessons*, Bintley's attractive & engrossing abstract work, danced to Stravinsky & with a fine architectural backcloth by Terry Bartlett; *A Month in the Country*, Ashton's romantic & moving interpretation of Turgenev. Aug 2, 3, 9, 10. *La Fille Mal Gardée*, fresh, sparkling, funny, moving—Ashton at his best, with Osbert Lancaster's witty designs & Hérold's sunny score. Aug 4 2.30 & 7.30pm.

*Romeo & Juliet*, MacMillan's version gives

tremendous scope for dramatic dancing & lively corps work. Aug 6, 8, 11 2.30 & 7.30pm.

#### Out of town

##### KOMISCHE OPER BALLET, BERLIN

Playhouse, Edinburgh (031-225 5756, cc).

*Swan Lake*. See introduction. Aug 23-25.

##### LONDON CITY BALLET

*Carmen*—full-length version.

Mercury, Colchester (0206 73948). July 31-Aug 4.

Kings, Southsea (0705 28282). Aug 9-11.

##### MARCEL MARCEAU

See introduction.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8018). Aug 13-18.

##### PARIS OPERA BALLET

Playhouse, Edinburgh (031-225 5756, cc).

*Commedia dell'Arte*. See introduction. Aug 29-Sept 1.

##### ROYAL THAI BALLET

King's Theatre, Edinburgh (031-225 5756, cc).

See introduction. Aug 22, 24.

#### Review

There is always a very special atmosphere about the Royal Ballet School performances: a heady mixture of hope, enthusiasm & sheer terror emanates from the other side of the floats, to be greeted with infinite goodwill from the front of house. This year's choice for the Covent Garden performance, *The Sleeping Beauty*, was an odd one—rather like choosing to do *Hamlet* if you had no Prince of Denmark you could cast—for the roles of Aurora & her Prince (together with the suitors who support her in the Rose Adagio) were imported from the Royal Ballet; & Karen Paisey & Antony Dowson did well. But it was the students we had come to see, & they were worth the visit.

Two were outstanding. Miyako Yoshida, in her Prologue variation & later as Princess Florine, brought gasps with her remarkable extension, pure line & rock-like balance; while as her Bluebird Errol Pickford, whose stamina & *ballon* were outstanding, gave one of the best accounts of the role I have seen for some years. I was reminded of Brian Shaw in his heyday.

The 18-year-old Japanese girl has been given a contract with Sadler's Wells Royal Ballet. Incredibly, Pickford is still only 17 & in his first year at the School. We shall see more of him in the future.

Vincent Redmon made a decidedly good impression as Florestan & so did Viviana Durante in her two solos. The corps worked well together, the Garland Dance being particularly neatly performed.

## OPERA

### MARGARET DAVIES

TWO OPPORTUNITIES occur this month for Cavalli enthusiasts to widen their knowledge of this composer's prolific but as yet not widely known output. Buxton is to revive *Il Giasone (Jason)*, the most successful of his operas during his lifetime, in a new realization by the conductor Anthony Hose and translated by Ronald Eyre, who is also the producer. To those familiar with the story of Medea—to be heard at Buxton in Cherubini's opera of that name—Cavalli's version, filled out with his characteristic scheming servants, will come as a surprise.

Scottish Opera, for their contribution to the Edinburgh Festival, are staging *L'Orione (Orion)*, one of the composer's celestial romps on the lines of *L'Egisto* and *La Calisto*, in which squabbling gods become embroiled in the life of a mortal who ends up translated into a constellation of stars. It will be performed in an edition by Raymond Leppard, who is also responsible for the translation.

□ Edinburgh also provides a rare chance to hear Goodall conduct *Parsifal*, and to catch a revival of Michael Geliot's production of *The Greek Passion* by Martinu, both performed by Welsh National Opera.

□ Glyndebourne winds up the season with a revival of Peter Hall's imaginative production of *A Midsummer Night's Dream* by Britten, in the enchanting designs of John Bury, with James Bowman repeating his authoritative portrayal of Oberon.

#### BUXTON FESTIVAL

Box office: Opera House, Buxton, Derbys (0298 71010, cc 0298 78939).

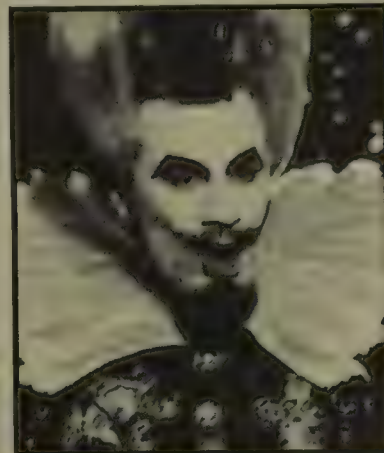
*Medea*, conductor Hose, with Rosalind Plowright as Medea, Howard Haskins as Jason, Sergei Kalabakov as Creon. July 28, Aug 2, 6, 9, 11.

*Jason*, conductor Hose, with Eirian James as Medea, Robin Martin-Oliver as Jason, Leslie Garrett as Isifile, Thomas Dewald as Egeo. Aug 3, 5, 8, 10, 12.

#### GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (0273 812411).

*A Midsummer Night's Dream*, conductor Haitink/Glover, with Elizabeth Gale as Tytania, James Bowman as Oberon, Jill Gomez as Helena, Cynthia Buchan as Hermia, Ryland Davies as Lysander, Dale Duesing as Demetrius, Curt Appelgren as Bottom. Aug 1, 5, 7, 8, 10, 12, 13, 15, 17.



James Bowman: Glyndebourne's Oberon.

*Le nozze di Figaro*, conductor Kuhn, with Alberto Rinaldi as Figaro, Faith Esham as Susanna, William Shimell as Count Almaviva, Gabriele Fontana as the Countess. Aug 2, 4.

*Arabella*, conductor Barlow/Haitink, with Ashley Putnam as Arabella, John Bröcheler as Mandryka, Gianna Rolandi as Zdenka, Keith Lewis as Matteo, Gwendolyn Bradley as Fiakermilli. Aug 3, 6, 9, 11, 14, 16.

#### NEW SADLER'S WELLS OPERA

Theatre Royal, Bath (0225 65065, cc).

*The Mikado*, HMS Pinafore. Until Aug 4.

#### SCOTTISH OPERA

King's Theatre, Edinburgh (031-225 5756, cc).

*Orion*, conductor Leppard. See introduction. Aug 21, 23, 25.

#### WASHINGTON OPERA

King's Theatre, Edinburgh (031-225 5756, cc).

*The Telephone*, with Sheryl Woods as Lucy, Wayne Turnage as Ben; *The Medium*, with Beverly Evans as Madame Flora, Nadia Pelle as Monica. Aug 12, 13, 14, 16.

#### WELSH NATIONAL OPERA

Playhouse, Edinburgh (031-225 5756, cc).

*The Greek Passion*, conductor Armstrong. Aug 18.

*Parsifal*, conductor Goodall. Aug 20 concert perf.

#### Reviews

A monolithic head, a series of sepia-tinted gauzes & backcloths, & a slack and static production did not add up to an adequate new staging of *Aida*, as presented by the Royal Opera. Add to that no triumphal procession, no display of the spoils of victory, no ballet—only a mock battle by infant acrobats—& one wonders why during rehearsals the management did not question the validity of Jean-Pierre Ponnelle's concept, for he alone was responsible for the sets & the production. Neither palace, nor temple, nor Amneris's apartments had any individual atmosphere & there was no hint of the suffocating confines of the lovers' tomb. The burden on the singers was great & on the first night two of the principals were off form. It was announced that Luciano Pavarotti was suffering from a virus infection, but in spite of vocal problems he gave a dedicated performance as Radames & produced some beautiful lyrical singing in the less taxing passages. In the title role Katia Ricciarelli failed to reach expectations, her tone was thin & her line unsteady. There was a commanding portrayal of Amneris by Stefania Toczyńska, wielding a whip to dominate her slave & providing the vocal peak of the performance in Act IV. Ingvar Wixell was a forceful Amonasro, though his singing was effortful & lacked smoothness of line. The Russian bass, Paata Burchuladze, making his house debut, revealed a rich, sonorous voice as Ramfis. Zubin Mehta conducted.

It is possible that newcomers to opera or even some of its opponents may be attracted by the aims of the Opera Factory London Sinfonietta team to develop "a new form of music-theatre experience". Its director, David Freeman, has certainly thrown overboard many operatic traditions in his productions of *The Knot Garden* & *La Calisto*, but while he succeeded only in adding confusion to Tippett's complex psychological maze, he vulgarized the Cavalli by updating it with beauty queens, footballers & the latest trendy gimmick—roller skaters. There is considerable talent in his company which on present showing is being dissipated.





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## BRIEFING

## SPORT

## FRANK KEATING

ON THE WEEKEND of August 11 and 12 when the 1984 Olympic Games are coming to an end in Los Angeles, back home in the Midlands aspiring young Olympians will be competing with the next historic gathering, at Seoul, four summers hence, in mind. It is appropriate that the Amateur Athletic Association's Under-20s Championships are in Birmingham where many immigrant families have settled. The revolution in British athletics during the past two decades has been staggering. Twenty years ago, at the Tokyo Olympics, there was just one coloured athlete in the British team. This year almost a third of the British team is coloured. In Seoul the percentage is bound to be even higher.

□ August is a prime month for gymkhana and agricultural shows. After the prestigious Dublin Horse Show (August 7-11) the horseboxes will crisscross England throughout the month—and any equestrian buff could do far worse than to end his holiday in Sussex to take in Hickstead's clamorous showjumping Derby from August 24 to 27.

## HIGHLIGHTS

### OLYMPIC GAMES

July 28-Aug 12. Los Angeles, USA. See table below.

### ATHLETICS

Aug 11, 12. AAA under-20 Championships, Alexandra Stadium, Birmingham. See introduction  
Aug 18. Nike Classic England Invitation Meeting, Crystal Palace, SE19.

### CRICKET

Cornhill Insurance Test series: England v West Indies: Fifth Test, Aug 9-11, 13, 14, The Oval; England v Sri Lanka, Aug 23-25, 27, 28, Lord's.

Tourist matches: Middx v West Indies, Aug 4, 6, 7, Lord's; Sri Lanka v Glos, Aug 4, 6, 7, Cheltenham; v Hants, Aug 8-10, Southampton; v Kent, Aug 11-13, Canterbury; v Sussex, Aug 18-20, Hove; v Warwick, Aug 29-31, Edgbaston.

Aug 29-31. Asda Challenge, Scarborough, N Yorks.

(BA = Britannic Assurance Championship, JP = John Player Special League)

Lord's: Middx v Essex (BA), Aug 8-10; v Notts (BA), Aug 11, 13, 14; v Notts (JP), Aug 12.

The Oval: Surrey v Yorks (BA), Aug 18, 20, 21; v Yorks (JP), Aug 19; v Somerset (BA), Aug 22-24; v

Essex (BA), Aug 25, 27, 28.

### EQUESTRIANISM

Aug 7-11. Royal Dublin Horse Show, Dublin.

Aug 17, 18. Midland Bank Horse Trials Championships of Great Britain, Locko Park, Derbys.

Aug 17-20. World Driving Championships, Szilvásvarad, Hungary.

Aug 24-27. Silk Cut Jumping Derby Meeting (Derby final Aug 26), Hickstead, W Sussex.

### FOOTBALL

Aug 18. FA Charity Shield, Wembley Stadium, Middx.

□ The neighbouring football clubs of Everton & Liverpool meet again at Wembley in the new season's traditional, friendly opener.  
Aug 25. Football League season begins.

### HORSE RACING

Aug 2. Goodwood Cup, Goodwood.

Aug 4. Nassau Stakes, Goodwood.

Aug 17. Hungerford Stakes, Newbury.

Aug 21. Benson & Hedges Gold Cup, Yorkshire Oaks, York.

### MOTORCYCLE RACING

Aug 5. Marlboro British Grand Prix, Silverstone, Northants.

## OLYMPIC EVENT SCHEDULE

EVENT	JULY			AUGUST											
	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12
Archery											•	•	•	•	
Athletics						•	•	•	•		•	•	•	•	•
Boxing	•	•	•	•	•	•	•	•	•	•	•	•	•	•	
Canoeing									•	•	•	•	•	•	
Cycling	•	•	•	•	•	•		•							
Equestrian Events	•	•		•		•	•			•	•	•	•		•
Fencing				•	•	•	•	•		•	•	•	•	•	
Football	•	•	•	•	•	•	•	•	•		•		•	•	
Gymnastics	•	•	•	•	•	•	•	•				•	•	•	
Hockey	•	•	•	•	•	•	•	•	•	•	•	•	•	•	
Judo							•	•	•	•	•	•	•	•	
Modern Pentathlon	•	•	•	•											
Rowing		•	•	•	•	•	•	•							
Shooting	•	•	•	•	•	•	•								
Swimming	•	•	•		•	•	•								
Diving								•	•	•	•	•	•	•	•
Synchronized									•			•			
Water Polo					•	•	•			•	•	•	•		
Weightlifting	•	•	•	•	•		•	•	•	•	•				
Wrestling		•	•	•	•	•				•	•	•	•	•	
Yachting			•	•	•	•				•	•	•			



# LONDON MISCELLANY

## MIRANDA MADGE

### EVENTS

Throughout Aug. **Events in Covent Garden's West Piazza.** Street theatre groups perform Mon-Fri at 1pm & there are children's shows on Sat at 1pm. The London School of Samba pass on their skills on Sun at 6pm. Aug 12 is Disabled Artists Day & there is a craft fair over the bank holiday weekend—Aug 25-27.

Until Sept 8. **William Morris, his Homes & Haunts.** Drawings, watercolours, photographs & letters relating to Morris's homes—The Red House, Kelmscott Manor & Kelmscott House, & the Morris & Co workshops at Merton. Also textiles & wallpapers inspired by or associated with these houses. William Morris Gallery, Lloyd Pk, Forest Rd, E17 (S27 5544). Tues-Sat 10am-1pm, 2-5pm; first Sunday of each month 10am-noon, 2-5pm.

Until Sept 14. **Samuel Johnson Bicentenary Exhibition.** Portraits, MSS, books & memorabilia. Arts Council, 105 Piccadilly, W1. Mon-Fri 10am-5.30pm.

July 29-Aug 18. **South Bank Splash.** Market stalls open noon-8pm selling books, antiques, bric-à-brac & crafts; an inflatable for people of all ages to walk through & bounce on; workshops on circus skills & marionette manipulation; traditional Irish music; Brian Andro wire-walking, juggling & rope-spinning. Mon-Sat, on the river terraces of the National Theatre, South Bank, SE1. Brochure from 633 0880.

July 30-Aug 18. **Petals & Politics.** Artists Flick Allen & Liz Rideal are roughing out two pictures based on the compositions of two immense group portraits in the National Portrait Gallery. Members of the public are invited to fill in the details by inserting portraits of anybody in the Gallery's collection—a list of suggestions is provided. National Portrait Gallery, St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-3pm (last starting time), lunch break 12.30-1.30pm; Sat 10am-4pm, lunch break 1-2pm.

Aug 4. **On Your Tootsies.** Sponsored walk in aid of Great Ormond Street Children's Hospital & Help a London Child. The course runs between the branches of Tootsies hamburger restaurants from Wimbledon to Notting Hill Gate. All participants are given a free T-shirt & gas balloon regardless of how far they walk. Celebrities have promised to turn out. Entry forms from any Tootsies restaurant or from Belinda Harley, 17 Norland Sq, W11 (221 0787).

Aug 4, 11, 18, 25, 6.30-10pm. **Scottish dancing** by the London Highland Club. The programme includes some easy dances which the audience are invited to join in. Paternoster Sq, EC4.

Aug 7-12 & Aug 14-19. **Summer in the City.** Family activities include guided walks along the City wall & round Little Britain; a competition to guess what objects are; singing, dancing & street cries in the Victorian galleries; a talk & demonstration by camera maker Fred Gandolfi; & on Aug 7 an opportunity to have a family portrait taken in Victorian costume—book a place in advance, pay £2.50 on the day. Museum of London, London Wall, EC2 (600 3699).

Aug 12-19. **Barbican family festival** embracing a teddy bears' picnic, a magic lantern show, Polynesian folk dancing, children's theatre, Punch & Judy, body-popping & a Lego competition. Barbican, Silk St, EC2 (638 4141). Full programme from the Publicity Department.

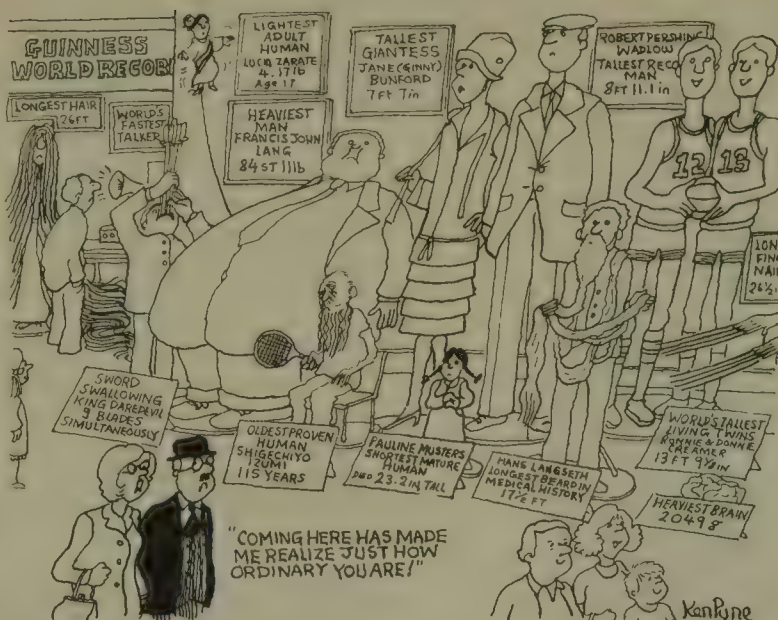
Aug 18-27. **Clipper Week.** Rowing regatta, demonstration of sail-boarding, water skiing, angling competition, oyster smack race, boat fair & a chance to see the traditional Thames sailing barges with their rust-coloured sails. Various venues in Greenwich. Programmes from Ray Easterling, Trafalgar Rowing Centre, 11-13 Crane St, SE10 (858 9568).

### FOR CHILDREN

Until Sept 2. **A Brush with Colour.** Humorous quiz for children which makes them really look at a few paintings. National Gallery, Trafalgar Sq, WC2.

Until Sept 2. **More Gardens of Imagination & Delight.** Trail putting eight pictures under scrutiny. Tate Gallery, Millbank, SW1.

July 30-Aug 17, 10am-12.30pm. **Model-soldier making.** Also trails, colouring sheets, films & an



INDULGE A TASTE for the curious at the Guinness World of Records in the recently opened Trocadero at Piccadilly Circus. The designers have tried to make barely credible records comprehensible to visitors—you can stand on a weighing platform to compare your puny weight with that of the fattest man ever, and count how many steps you need to take to cover the distance leapt in one bound by the record long jumper. Displays with the grotesque gaiety of a fairground tell of a woman who bore 55 children, of a glutton who ate 4lb 3oz of oysters in 2 minutes 52.33 seconds, and of a man who walked from Vienna to Paris on his hands. More natural prowess is presented in videos of cheetahs running, kangaroos jumping and platypuses being simply the most extraordinary of beasts. A jukebox plays the most popular songs of the last decades, panels show most extreme weather conditions, and you can summon up sporting records from the memory banks of a computer. The World of Records is open daily 10am-10pm; admission is £2.50, OAPs £1.75, children £1.50.

Children spending their summer holidays in London should not lack for stimulation. They can learn to cook in the 17th-century manner at the Geffrye Museum, join a workshop on Indian dance at the Museum of Mankind, take their fingerprints at the Natural History Museum or get advice on how to mend cherished toys from John Kitchen at Bethnal Green. Details below.

art competition. National Army Museum, Royal Hospital Rd, SW3 (730 0717).

July 31-Sept 1. **A Salute Unto Sir Robert.** Activities recreating the life & times of Sir Robert Geffrye (1613-1703) who bequeathed funds to build the almshouses which are now museum buildings. 17th-century cooking lessons, textile & dyeing workshop, modelling firebricks, making weapons & armour like those used in the Civil War, & completing puzzle sheets. Geffrye Museum, Kingsland Rd, E2 (739 8368). Children must be more than seven years old, sessions begin at 10am & 2pm Tues-Sat. Places can be booked.

Aug 1-30, 2.30pm. Summer afternoons at the Museum of Childhood. **Workshops:** Aug 1, 8, 15, 22, 29. Decorative paper boxes & envelopes; Aug 7, 14, 21, 28. Paper toys with moving parts. **Talks:** Aug 2, How & why things come to the museum, Halina Pasierbska & Janet Davies; Aug 9. Mending toys (children are invited to bring any broken toys they would like help with), John Kitchen; Aug 16, How I repaired the puppets, Linda Hillyer; Aug 23, Original owners of things in the museum, Noreen Marshall; Aug 30, Eastern toys—how they were made & played with, Verity Wilson. Bethnal Green Museum, Cambridge Heath Rd, E2 (980 2415).

Aug 1-31. **Hands On.** A chance to examine specimens, take your own fingerprints & look at a butterfly's wing under a microscope. Natural History Museum, Cromwell Rd, SW7 (589 6323).

Aug 4, 5, 11am-5.30pm. **Mobile zoo at Parliament Hill.** Visit by the GLC's roving collection of mynah birds, cockatoos, chipmunks, monkeys,

pygmy goats, rabbits & sheep. For details of its movements throughout the summer ring 633 1707.

Aug 12, 11am-7pm. **Children's Festival.** GLC day of fun with clowns, magicians, musicians, puppets & theatre. South Bank, SE1.

Aug 17, 24, 31, 11am-3pm. **Please Touch.** Children are invited to play a Ugandan horn or a bow-harp, try on North American Indian gloves or a Mende mask & take a close look at other items in the museum's collections. Aug 22, **Indian dance workshop:** 1pm, lecture-demonstration by Sitakumari; 2.30pm, workshop at which children & parents will learn some dance movements (places must be booked for this session). Museum of Mankind, Burlington Gdns, W1 (437 2224).

### LECTURES

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Aug 7, 14, 21, 28, 1.15pm. **Dynasties of Egypt.** George Hart; Aug 7, **The reign of Akhenaten;** Aug 14, **From Tutankhamun to the supremacy of Hor-emheb;** Aug 21, **The monuments of Sethos I;** Aug 28, **Rameses II—"wealthy of years, great of victories".**

Aug 17, 24, 31, 1.15pm. **Buried cities,** Patsy Vanags; Aug 17, **The rediscovery of Pompeii & Herculaneum;** Aug 24, **Life in Pompeii & Herculaneum;** Aug 31, **Paintings & mosaics in Pompeii & Herculaneum.**

Aug 30, 1.15pm. **The work of the conservation division in the British Museum,** Hannah Lane.

#### MUSEUM OF MANKIND

Burlington Gdns, W1 (437 2224).

Aug 8, 1pm. **"A very curious instrument"—100 years of music collecting,** Dr H. La Rue.

Aug 15, 1pm. **Village costumes of Highland Guatemala,** Coryn Greatorex-Bell.

Films: Aug 21-24, 1.30 & 3pm, **Lost World of the Maya.**

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Aug 4, noon. **Sebastiano's The Raising of Lazarus,** Colin Wiggins.

Aug 8, 1pm. **Landscape as a disguised symbol,** Felicity Woolf.

Aug 11, noon. **Pontorno's Scenes from the Story of Joseph,** Felicity Woolf.

Aug 21, 1pm. **Classical & romantic lands by Claude & Delacroix,** Felicity Woolf.

#### TATE GALLERY

Millbank, SW1 (821 1313).

Aug 3, 1pm. **Constable's Hampstead, G. Lord.**

Aug 4, 11, 18, 25, 3pm. **English Eccentric Visionaries,** Laurence Bradbury; Aug 4, **William Blake;** Aug 11, **Richard Dadd;** Aug 18, **Paul Nash;** Aug 25, **Stanley Spencer.**

Aug 10, 1pm. **The Hard-Won Image** (in the exhibition galleries, see p 69), Monica Bohm-Duchen.

Aug 23, 1pm. **Vincent Van Gogh,** Elmira van Dooren.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Until Aug 25. Three gallery talks Mon-Sat (except Fri when the museum is closed) at 11.30am, 12.30 & 2.30pm & two on Sunday at 3 & 4pm. Each week a different period of history is covered working forward to the present. The same day each week is devoted to a particular section of the Museum's collections: Mon furniture & woodwork, Tues ceramics, Wed metalwork, Thurs textiles & dress, Sat paintings, prints & drawings, Sun sculpture.

Aug 5, 12, 19, 3.30pm. **Art & architecture in the villages of London:** Aug 5, **Soho,** Charles Saumarez Smith; Aug 12, **Holland Park,** Ronald Parkinson; Aug 19, **Dulwich,** Paul Atterbury.

### SALEROOMS

#### BONHAM'S

Montpelier St, SW7 (584 9161).

Aug 8, 22; 11am. Silver & plate, jewelry & clocks; 2pm. Ceramics.

Aug 9, 23; 10.30am. Oil paintings & watercolours; 2pm. Furniture.

Aug 16, 6.30pm. Marine paintings & ships' models to coincide with Cowes Week. On exhibition at Watson, Bull & Porter, 126 High St, Cowes, Aug 5-9; at Bonham's Aug 13-16.

#### CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Aug 2, 2pm. Aeronautical & nautical art & literature & related materials including an early 20th-century diver's outfit.

Aug 3, 2pm. Dolls.

Aug 9, 2pm. Mechanical music.

Aug 16, 2pm. Scientific instruments, photographic & other apparatus.

At the Imperial War Museum, Duxford, Cambs: Aug 13, 2pm. Historic aircraft including a Supermarine Spitfire (the last one sold realized £260,000).

#### PHILLIPS

7 Blenheim St, W1 (629 6602).

Aug 1, 15, 11am. Oriental ceramics & works of art.

Aug 2, 11am. Lace, lacemaking equipment, textiles & costume.

Aug 3, 10, 17, 24, 31, 11am. Silver & plate.

Aug 8, 22, 11am. European ceramics & glass.

Aug 8, noon. Lead soldiers & figures.

Aug 30, 11am. Oriental embroidery, textiles, lace & costume.

#### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Aug 30, 10.30am & 2.30pm. Rock & Roll memorabilia 1956-84 including John Lennon's handwritten lyrics for "It's Only Love" estimated at £1,500-£2,500 & George Harrison's acoustic guitar estimated at £3,000-£5,000.

At Gleneagles Hotel, nr Auchterarder, Tayside: Aug 27, 28, 6pm & 9pm. Sporting guns, fishing tackle, Scottish & English silver, Scottish & sporting paintings, drawings & watercolours.





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## BRIEFING

### MUSEUMS KENNETH HUDSON

AUGUST HAS much to offer, but little that is bandbox new. Highly recommended in London are the court dress collection and the newly restored State apartments at Kensington Palace, and Twining's survey of English tea-drinking over the last 300 years to be seen aboard the tea clipper *Cutty Sark*.

□ Out of town the Edward Blackmore Gallery of American Indian Art at Hastings is now open, housing a reconstructed scene of the Wild West, teepees, costumes, beadwork, tomahawks, scalps and even a belt which belonged to Sitting Bull. Blackmore once described the Plains Indians as "the finest and most magnificent people this world has ever known".

□ At the Ironbridge Gorge Museum there is an exhibition documenting the Jackfield Tile Works which is included in the Museum complex and where you can watch decorative tiles and art pottery being made to the original Victorian patterns of the Maw Company. The Works recently supplied replica tiles for the refurbished Meat Halls at Harrods.

## MUSEUM GUIDE

Most museums are open on the bank holiday, Aug 27, but check before setting out.



Robots: at the Boilerhouse from August 1.

### BOILERHOUSE

V & A, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. **Robots.** A technical & philosophical look at machines-like-men & at the future prospects of intelligent machines. Aug 1-Oct 25.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **The Treasury of San Marco, Venice.** The Basilica of San Marco has one of the greatest collections of medieval church treasures, obtained through commerce, as diplomatic gifts & as the spoils of conquest, particularly the sack of Constantinople in 1204. About 50 items are on show. Until Sept 2. £2, OAPs, students, unemployed & children £1. **Chinese Ivories** from the Shang to the Qing Dynasties. Until Aug 19. **Fra Angelico to Henry Moore**, drawings from the Museum's collections. Until Aug 19.

### British Library exhibitions:

**Raleigh & Roanoke.** Celebrates the first English colony in America 1584-90. Until Dec 31. **Renaissance Paintings in Manuscripts.** Represents the finest work of illuminators from Flanders, Italy & France during the 100 years (from about 1450) immediately after the invention of printing. Until Sept 30.

### CUTTY SARK

Greenwich, SE10 (858 3445). Mon-Sat 10.30am-6pm, Sun 2.30-6pm. Twining's Tea Company celebrates **300 years of British tea drinking** with this exhibition of 18th-century sales ledgers, tea caddies, old teapots & tea bowls. Until Aug 31. £1, children 50p.

### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **Resistance: European Resistance to Nazi Germany, 1939-45.** Until Apr 21, 1985. £1.50, OAPs, students & children 80p. The underground **Cabinet War Rooms** at Great George St, SW1 (inquiries to Imperial War Museum) now function as a permanent outstation of the Museum. (Tues-Sun 10am-5.50pm. £2, OAPs & children £1.)

### KENSINGTON PALACE

Kensington, W8 (937 7366). Mon-Sat 9am-5pm, Sun 1-5pm. **The Court Dress Collection & the newly refurbished State Apartments.** £1.50, children 75p.

### LONDON TRANSPORT MUSEUM

Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Cable Tramway Centenary.** Commemorates the opening of the first cable tramway in Europe, between Archway & Highgate Hill. Until Nov 28. £1.80, children 90p, family ticket £4.40. Aug 25, 26, 27. The Tramway & Light Railway Society present their 60 ft working model tramway,  $\frac{1}{16}$  full size.

### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-5pm. Semi-permanent exhibitions include: Hawaii; Bemba—Raiders of the Great Plateau; Pattern of Islands—Micronesia Yesterday & Today; Solomon Islanders; Photographs of the South Pacific Island of Talau; & a selection of Treasures from the Collections, including a crystal skull from Mexico.

### NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **Two Hundred Years of British Military Fashion.** Combat & ceremonial uniforms since 1780. Until Dec 30.

### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Animals as Architects.** The ingenious constructions made by birds, insects & animals. Until Sept 30.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Rococo: Art & Design in Hogarth's England.** Until Sept 30. £2, OAPs, students, children & everybody Sat, Sun £1. Smaller exhibitions include: From East to West: Textiles from G. P. & J. Baker's Collection, until Oct 11; Korean Graphic Arts, until Aug 19; Certain Shawls 1839-49, until spring 1985; The Golden Age of British Photography 1839-1900, until Aug 19; & William Kent 1685-1748, Architect & Designer, until Sept 2.

### Out of town

### BATH MUSEUM OF COSTUME

Assembly Rooms, Bath, Avon (0225 61111). Mon-Sat 9.30am-6pm, Sun 10am-6pm. **Making a Splash: 100 Years of Bathing Clothes.** Until Nov 4. £1.20, children 70p.

### HASTINGS MUSEUM & ART GALLERY

Cambridge Rd, Hastings, E Sussex (0424 435952). Mon-Sat 10am-1pm, 2-5pm, Sun 3-5pm. The Edward Blackmore Gallery of American Indian Art (see introduction).

### IRONBRIDGE GORGE MUSEUM

Ironbridge, Telford, Salop (0952 453522). Daily 10am-6pm. **The Channel Tunnel.** The history of a dream, a hope & now a practical possibility, over nearly two centuries. Until Oct 7. **Churches in & around Telford.** 19th-century paintings & prints of local churches lent by local people & from the collection of *The Shropshire Star*. Until Sept 30. **Tiles in Kaleidoscope** (see introduction), an exhibition about the Jackfield Tile Works. Until Sept 30. The tile workshops are open 10am-4.30pm. Exhibitions free, admission charge to Museum.



## ART

## EDWARD LUCIE-SMITH

FELIKS TOPOLSKI's *Memoir of the Century* is an extraordinary labyrinth of paintings from 12 to 20 feet high and 600 feet long, tucked under two arches of Hungerford Bridge. Just taken over by the GLC, and now open to the public in the evenings, Monday to Saturday, they record Topolski's varied life, from wartime convoys in the Arctic to present-day Britain. Though the *Memoir* has "gone official", it continues to grow and to alter.

□ Fine Victorian photographs now enjoy almost the kind of cultural prestige which is attached to Old Master drawings. This month the V & A is displaying some of the finest—by Fox-Talbot, inventor of the positive/negative process, Julia Margaret Cameron, Viscountess Hawarden, and Paul Martin, who invented the snapshot. See page 68 for details.

□ Christo's wrapped objects have made his name with the media—the bigger they get the more column inches we journalists give him. As well as wrapped cans, road signs and pieces of furniture Juda Rowan have included many of his beautiful drawings for larger projects in their important Christo retrospective.

□ A show at the Boilerhouse devoted to robots is likely to be one of the most provocative exhibitions of the year. Opening on August 1, it deals not only with past and current ideas about machines which resemble men, but with the far more challenging subject of intelligent or quasi-intelligent machines and their future effect both on design processes and on industry itself. Details on page 68.

## GALLERY GUIDE

Galleries are open on the bank holiday Aug 27 unless otherwise stated.

## BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. Open Aug 27, noon-6pm. **Portraits of a Country.** Brazilian modern art from the Gilberto Chateaubriand Collection. Until Aug 19. £1, OAPs, students, unemployed, disabled & children 50p.

## BOOK WORKS

No 3 Arch, Green Dragon Court, Borough Market, SE1 (378 6799). Wed-Sat 10am-6pm. **The Ruined Book.** Sculptural installations using old & new books & found objects set up by Nikki Bell & Ben Langlands to evoke the atmosphere of a library. Until Aug 18.

## INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 3647). Tues-Sun noon-9pm. **Rose Garrard: Between Ourselves.** Installations describing women's roles. Aug 23-Sept 16. **John Carson: American Medley.** Postcards & snapshots of towns in the USA which figured in popular songs of the 1950s, 60s & 70s. Aug 22-Sept 16.

## NICOLA JACOBS GALLERY

9 Cork St, W1 (437 3868). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Original Ceramics by Picasso.** The ceramics—none previously seen in Britain—date from the 1940s & 50s & come from the collection of Bernard Picasso. Also paintings & drawings by Picasso from the same period. Until Aug 11.

## JUDA ROWAN

11 Tottenham Mews, W1 (637 5517). Mon-Fri 10am-6pm, Sat 10am-1pm. Closed Aug 27. **Christo: Objects, Collages & Drawings 1958-1984.** See introduction. Until Sept 1.

## MARLBOROUGH FINE ART

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. Closed Aug 27. **Important Paintings of the 20th Century.** Includes works by Klee, Beckmann, Bacon, Braque & Kokoschka. Until Aug 31.

## NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-5pm, Sun 2-5pm. **A Brush with Colour.** 15 paintings showing how different artists have used colour—includes de Kooning's *The Visit* (on loan from the Tate), Raphael's portrait of Julius II & works by Monet & Van Gogh. Also a section on the science of colour with pigments ranging from minerals to parts of insects & information about the effects of particular media. Until Aug 28.

## NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **John Player Portrait Award 1984.** Until Sept 2. **William Roberts 1895-1980: An Artist & his Family.** A notably quirky painter's intimate record of himself, his wife Sarah & son John. July 27-Oct 7.

## ROYAL ACADEMY

Piccadilly, W1 (734 9052). Daily 10am-6pm. **16th Summer Exhibition.** Until Aug 19. £2, OAPs, students, unemployed, disabled & everybody up to 1.45pm on Sunday £1.40.

## SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun & Aug 27, 10am-7pm. **Home & Abroad.** Works recently acquired for the collections of the Arts Council & the British Council. The British Council contributes Lucian Freud & John Walker, among others. Until Aug 27.

## TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **The Hard-Won Image:** Traditional method & subject in recent British art. A show which suggests that contemporary British figura-

tive painting & sculpture are distinguished chiefly by a kind of plodding integrity. It makes its case with the help of works by more than 40 artists. Until Sept 9. **Sculpture for the Lawn.** The public can watch as Jonathan Froud & Donald Rankin construct sculptures designed to remain permanently on the Tate's lawn. Until Aug 24. **Turner's Tour of Richmondshire, Yorkshire.** Throughout August.

## TOPOLSKI'S MEMOIR OF A CENTURY

Hungerford Railway Arches, Concert Hall Approach (close to rear of Festival Hall), SE1 (inquiries 633 1707). Mon-Sat 5-8pm. Closed Aug 27. See introduction.

## Out of town

## FERENS ART GALLERY

Hull, Humberside (0482 223111). Mon-Sat 10am-5pm, Sun 2.30-4.30pm. **Peter Greenham RA.** Landscapes & portraits of his wife & children. Greenham has been Keeper of the Royal Academy Schools since 1965. Aug 4-Sept 2.

## GALLERY OF MODERN ART

Belford Rd, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm (Mon-Sat until 6pm, Sun 11am-6pm during the Edinburgh Festival). **Creation: Modern Art & Nature.** Work by more than 70 artists including Miró, Munch, Picasso, Sutherland & Mondrian. The first exhibition in the Gallery's new home, sponsored by IBM. Aug 15-Oct 14.

## GLYNN VIVIAN ART GALLERY &amp; MUSEUM

Alexandra Rd, Swansea, W Glamorgan (0792 55006). Mon-Sat 10.30am-5.30pm. **New Holograms** by Wenyon & Gamble. Aug 11-Sept 15.

## GRAVES ART GALLERY

Sheffield, S Yorks (0742 734781). Mon-Sat 10am-8pm, Sun 2-5pm. **Semi-Detached: Pictures of People & Places.** Devised by one of the Arts Council's trainees in exhibition organization, this show has as its theme the sense of isolation experienced by people in daily life. Aug 11-Sept 16.

## HUNTERIAN ART GALLERY

Glasgow (041-339 8855). Mon-Fri 10am-5pm, Sat 9.30am-1pm. **James McNeill Whistler.** A show centring on Whistler's pastels, also on display are oils, watercolours, drawings, memorabilia, Whistler's collection of oriental porcelain & his wife's jewelry. Until Nov 3.

## MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Drawings by Bonnard.** Sketches spanning 50 years of work from the early lithographs to the nudes & still lifes of Bonnard's maturity. Also a collection of photographs of the artist by Cartier-Bresson. Aug 5-Sept 30.

## NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. (Mon-Sat 10am-6pm, Sun 11am-6pm during the Edinburgh Festival).

**Dutch Church Painters.** Loans from Holland, New York & London help to provide a context for the centrepiece of the exhibition, Saenredam's *Great Church at Haarlem*. The painting was bought by the Gallery in 1982 for £1.3 million. Until Sept 9.

## ROYAL SCOTTISH MUSEUM

Chambers St, Edinburgh (031-225 7534). Mon-Sat 10am-5pm, Sun 2-5pm. **Treasures of the Smithsonian Institution.** Paintings by Winslow Homer & George Catlin, a moon buggy & astronauts' gear used on Apollo II, tribal art, American quilts, Tiffany glass, Frank Lloyd Wright furniture, a Cartier emerald necklace & many other objects. Aug 12-Nov 4.

## SAINSBURY CENTRE

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. **Great Anthropological Collections from Cambridge.** Includes pieces of primitive art from Fiji & the South Seas collected by Baron von Hugel during the 1870s, & also items acquired by Captain Cook. Until Sept 16.

## CRAFTS

## CRAFTS COUNCIL

11 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **First Crafts Council Open Exhibition: Bookbinding, Furniture & Clocks.** Selection from an open submission includes pieces by George Daniels, John Makepeace & Andy the Furniture Maker. Aug 1-Sept 23.

## Out of town

## OXFORD GALLERY

23 High St, Oxford (0865 242731). Mon-Sat 10am-5pm. Closed Aug 27. **Alan Caiger-Smith,** lustreware; **Wally Gilbert,** jewelry; **Sue Carney,** lithographs & collages; **Joseph Winkelman,** prints & drawings. July 30-Aug 29.



Picasso's *Cat and Bird*, 1939: part of *Creation—Modern Art and Nature* at Edinburgh's Gallery of Modern Art from August 15.



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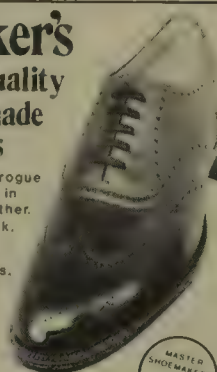


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## BRIEFING

## SHOPS

MIRANDA MADGE



Sundays can be sadly dull in central London  
with most shops tightly closed and  
museums admitting the waiting queues only  
at 2pm or 2.30pm. But north in Camden  
Lock from 10am you can join a sudden  
throng of people jostling to get to shops and  
market stalls which sell a vast array of mer-  
chandise.

The Lock was opened in 1820 as part of  
the Regent's Canal, and warehouses were  
built alongside as well as stables for the  
hundreds of horses needed to haul the  
barges. Craftsmen have now colonized  
these stout buildings. Look for Henry the  
Boot at Cactus Leather finishing his simple  
shoes in bold colours—a pair of bar sandals  
in turquoise leather trimmed with green cost  
about £25, open-toed sandals about £15;  
look also for Joan Chatterley's knitwear, N.  
and S. Herbert's musical instrument repair  
shop, and Rounton Design who have devel-  
oped flexible cork wallcovering, screen-  
printed in a choice of 12 mottled colours  
including sunflower yellow, indigo, olive  
and velvet purple.

A maze of open-air stalls occupies the  
cobbled square nearest to Chalk Farm  
Road offering cheap espadrilles, shoulder  
bags, dresses made by aspiring fashion  
designers, cakes enriched with wheatgerm,  
silver jewelry, Body Shop cosmetics, and  
pitta bread stuffed with salad. One stall  
tucked away at the back is devoted to but-  
tons—lurid ones in the shape of Highland  
terriers, rabbits, hearts or feet, genteel ones  
hand-cut from mother of pearl and chunky  
old coat buttons.

As you emerge on Chalk Farm Road  
spare a glance for the TV-am building, pur-  
pose-built with joky finials in the shape of  
eggs in blue egg cups. Farther north up the  
road another, scruffier, gaggle of stalls sells  
what can only be described as "white ele-  
phants" but if you are lucky you may un-  
earth a piece of studio pottery, a pleasing  
old breadboard or a biscuit tin of the 1940s.  
These stalls line the slip road up to the Old  
Stables where antique and bric-à-brac  
dealers sit where horses once stamped,  
beneath lovely bleached wood beams. You  
can sift through rugs, Islamic pottery,  
medals, old kitchen equipment, clocks,  
kitsch of the 50s and stacks of drawings.

These market places are open only at  
weekends but there are some more ortho-  
dox businesses which operate on Chalk  
Farm Road during the week and on  
Sundays. Of these the most enticing is The  
Patchwork Dog and Calico Cat at No 21  
(485 1239) which sells beautiful old patch-  
work quilts collected in America. The dress  
fabrics incorporated hark back to the 30s  
and earlier, and some of the coverlets are  
worked in intricate designs such as pine-  
apple log cabin or baby blocks. Prices are in  
the region of £200 to £300. If inspired to get  
your own needle out, you will find special-  
ized equipment downstairs—templates,

stencils for quilting in fancy patterns, quilt-  
ing frames (from £2 for an 8 inch ring to  
£18.50 for a 21 inch ring on a stand), cotton  
and synthetic wadding, quilting thread and  
bolts of suitable cloth.

Scott's at No 12 (267 1074) is the place to  
procure lavish flounced dresses. When I  
called, two little girls were being fitted for  
fairytale bridesmaids' frocks of pale dusky  
pink with swags of lace and drawstrings of  
pink ribbon. Off the peg a child's dress is  
about £150, and an adult version in two  
pieces is £276. For less grand occasions  
there are sailor suits in pastel stripes or white  
with a black bow, £42 for skirt and blouse.

The ceiling at Chattels at No 53 (267  
0877) is totally obscured by a dense mass of  
pendant dried flower heads—helichrysms,  
nigella, statice and alchemilla, among the 50  
or so varieties available. Prices range from  
50p to £3.50 a bunch. The rural theme is  
continued by the assembly of stout baskets.  
Sussex trugs, corn dollies, forked walking  
sticks and thatched bird houses.

Also of interest along this stretch of road  
are Offstage at No 37 (485 4996) which sup-  
plies books, old programmes and postcards  
to devotees of theatre, cinema and ballet;  
Dreams at No 34 (267 8107) stocks brass  
bedsteads; Také at No 45 (267 3937) has  
Japanese tea bowls, ornamental chopsticks  
and torturous rubber massaging devices;  
while Chequers at No 18 (485 1696) has  
some of the best baked cheesecake in  
London to refuel the weary.

Other shops open on Sunday:

Clifton Nurseries, Clifton Villas, Warwick  
Ave, W9 (289 6851), 9.30am-1.30pm during  
August, Sunday hours change according to  
season—ring to check. Particularly good  
selection of bedding plants, trees and house  
plants. The Waterbus plies between nearby  
Little Venice and Camden Lock on the  
hour, 10am-5pm, giving views of London  
Zoo.

Design Centre, Haymarket, SW1 (839  
8000), 1-6pm. British-made products rang-  
ing from first-aid kits to Collier and Camp-  
bell fabric, all selected for excellence of  
design.

Pechon, 127 Queensway, W2 (229 0746).  
10am-6pm. Mouth-watering pâtisserie—  
almond boats, madeleines, fruit tarts and  
apple strudel.

## COUNTER SPY

95p is well spent on Inside the British  
Museum, a new booklet for young visitors.  
It accurately gauges what will interest  
children, offering items on mummifying,  
treasure trove, hieroglyphics and dating  
techniques. There are suggestions of things  
to do—from breaking and then trying to  
piece together an old pot (not the best  
dinner plate, the author is quick to add), to  
potato-printing a medieval tile pattern. The  
centre spread provides a map of the museum.



## BRIEFING

# HOTELS

HILARY RUBINSTEIN



THE PICTURE LIBRARY

Wales has some of Britain's loveliest scenery—wonderful mountains, lakes and rivers—and some particularly pleasant hotels. **Meadowsweet Hotel** is a Victorian house on the edge of Llanrwst, a pleasant market town overlooking meadows and distant mountains. It is a good centre for walking, mountaineering or skiing, 200 yards from the River Conway and 30 minutes drive from the North Wales coast. John and Joy Evans have run a successful restaurant here for many years; three years ago they opened 10 double bedrooms. The four at the back are quietest; all have shower, telephone and TV.

**Bontddu Hall**, (pronounced Bonthee) near Dolgellau, is a Victorian Gothic country house, imposing on the outside, friendly and efficient within. It enjoys an exceptional location, overlooking well landscaped gardens to the Mawddach estuary and the Cader Idris mountain range. There is a large terrace where drinks and bar snacks are served and the dining room is decorated with a collection of cavalry helmets and has fine views through giant picture windows. There is a putting green and a path to the estuary, and there are beautiful walks in the mountains behind the hotel. The Hall has 26 well-appointed double bedrooms, including four suites, six of them in a newly built lodge 40 yards from the main entrance, each with a balcony.

To the south-west of Dolgellau is the **Gwernan Lake Hotel**, a modest establishment on a small lake. It has six double and five single bedrooms (guests share two bathrooms), a bar, restaurant and patio. The food is good; the menu offers a fixed main course but a huge choice of starters and desserts. This is a peaceful place to stay; it has excellent local walks and fishing and it is a good base for tours.

To the south, at Aberdovey in Gwynedd, is **Plas Penhelig**, a 12-bedroomed Edwardian country house overlooking the Dovey estuary in the Snowdonia National Park, with 12 double rooms in extensive grounds and tennis, putting and croquet. The hotel sits on a sunny ledge of the hill behind Aberdovey, at the end of a drive which winds up through woods of camellia and rhododendron. There is an oak-panelled hall-lounge, a pretty drawing-room, log fires and fresh flowers, and a terrace for fine weather. Bedrooms are spacious with lovely views. The menu is not long but much of the food is locally produced, some of it from the hotel garden.

Near the south coast at Llandeilo, Dyfed, is **The Cawdor Arms Hotel**, once a fine Georgian inn. The hotel is proud of its

### The Honey Fair at Aberconway, 1873.

association with the Cawdor family and still bears its coat of arms—"Be Mindful". And mindful it is: the service is a happy combination of the professional and the friendly, and the food and wines are excellent. Extensive refurbishing has produced an elegance unsuspected from the outside. The 17 rooms (13 are double and there is a suite with a four-poster bed) are in impeccable taste. This is an excellent base for touring the Vale of Towy, the Cardiganshire and Pembrokeshire coasts and the Brecon Beacons.

**Maes-y-Neuadd** (pronounced Mice-er-Nayath, meaning "Hall in the Field"), is 3 miles out of Harlech and is situated halfway up a mountain with views of Snowdonia extending for 20 miles. The building incorporates remains of a 14th-century granite and slate manor house and has 12 bedrooms. All 11 doubles have bathrooms; all rooms have colour TV. The hotel is in 8 acres of grounds and near by are Harlech's wonderful sandy beach and the Royal St David's Golf Club. This is a relatively new hotel, run by Olive and Michael Horsfall and June and Michael Slatter, and is settling into a good run, providing home comforts and good food from a limited-choice menu, all cooked to order.

□ Meadowsweet Hotel, Llanrwst, Gwynedd (0492 640 732). £12.50-£17.

□ Bontddu Hall, near Dolgellau, Gwynedd (034 149 661). £22.50-£25.50.

□ Gwernan Lake Hotel, Dolgellau, Gwynedd (0341 422488). £12.60, dinner £7.50. Half board (four days and over) £18.90.

□ Plas Penhelig, Aberdovey, Gwynedd (065 472 676). Double room £39.75, dinner £9.50.

□ The Cawdor Arms Hotel, Llandeilo, Dyfed (0558 82350). Double room £45, dinner £12.50.

□ Maes-y-Neuadd, Talsarnau, Gwynedd (0766 780200). £17-£24, dinner from £9.50.

The above tariffs are per person per night, unless otherwise stated, and include breakfast and VAT; service is optional except at Maes-y-Neuadd where it is included. Most offer special breaks and reduced rates for long stays.

**Hilary Rubinstein** is the editor of *The Good Hotel Guide*, which is published annually by the Consumers' Association/Hodder, price £7.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *The Good Hotel Guide*, Freepost, London W11 4BR.

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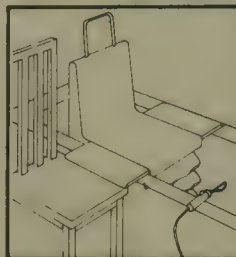


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The Illustrated  
**ONDON**  
**NEWS**  
**SEPTEMBER**

## SATELLITES — THE FIRST DECADES

The space age started with a bang in 1957, when Sputnik I was launched. Since then an increasing number of satellites have been launched to extend our knowledge of the earth and the universe, but unhappily such research cannot be separated from the potential development of space for military purposes. In a major feature next month Patrick Moore traces the growth of space exploration and Nigel Hawkes reports on military and spy satellites. The feature also includes a fold-out centre spread in full colour showing the evolution of space satellites.

Also in the September issue

## JAZZ IN PUBS AND PARKS

Traditional jazz, revived in Britain in the late 1940s and early 1950s by George Webb, Humphrey Lyttelton, Wally Fawkes, among others, is rather precariously flourishing. David Mitchell finds live jazz in London's pubs and parks.

**BOND STREET**

Bond Street's reputation transcends its appearance. The street is not paved with gold, nor are its buildings studded with diamonds, but it remains pre-eminently London's street of expectation. People go there in search of fine jewels, old and new masterpieces of art, and expensive bits of nonsense — and their journey is seldom unrewarded. James Bishop reports on the history and unique character of Bond Street, New and Old.

## FASHION

Christine Knox takes a look at autumn and winter fashion.

## BRIEFING

September Calendar and details of the month's events, things to see and places to go in the ILN's comprehensive guide to London life and leisure.

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## BRIEFING

## RESTAURANTS

ALEX FINER



STRICTLY DEFINED, an ethnic restaurant could be said to serve heathen or pagan food. However, as the term "ethnic" has evolved in meaning, so Chinese and Indian restaurants—London's most prevalent ethnic cuisines—have also kept up to date with changing Western standards, fads and popular perceptions.

**The Happy Wok**, recently opened in Covent Garden, reflects its trendy location with a décor of mirrored walls, ceiling spotlights and crisp linen. It is short on space, seating 30 in enforced intimacy, but the long, mainly Peking and Szechuan menu yields some unusual dishes including a starter of Mongolian barbecued lamb (£3.50) and a main course of sizzling scallops (£6). As the price of £5.50 for special fried rice served in a hollowed and baked pineapple indicates, this is no cheap twirl-of-the-chopsticks establishment. Set dinners vary between £11 and £20 a person.

**The Hawelli**, in equally fashionable and hard-to-park-in Hampstead village, offers 1980s-style Indian fare beyond its smoked glass façade at more ordinary prices. There is a bar, and there are tall-backed chairs at closely packed tables, prayer mats on the walls—and curries on the menu from £2.75. I ate the meat *thali* (£5.90) which comprised tandoori chicken, seekh kebab, lamb rogan josh, mixed raita, palong saag and murgh makhani served in separate small bowls around the plate on a tray along with rice and nan. A vegetarian *thali* is available at the same price. In common with other recent Indian arrivals such as the Bombay Brasserie, Bombay Palace and The Red Fort, an eat-as-much-as-you-like buffet is also served—in this case on Sundays for lunch and dinner at £6.95.

English and American restaurants are often excluded from ethnic consideration as both societies fall within mainstream Judaeo-Christian tradition. But they merit inclusion under my dictionary's current definition of ethnic if they display "distinctive national or regional characteristics".

**Porters** in Covent Garden could well appeal to foreign visitors in search of anglicized fast food other than pub sausages or fish and chips. It has a cluttered décor of reproduction wooden signs and offers little else but pies with puff pastry tops (from lamb and apricot at £2.95 to steak, oyster and clam at £3.40) and old-fashioned puddings. You can get bread and butter pudding, steamed syrup sponge or jam roly poly for just over £1. There is a wide selection of wine, beer and cocktails including pitchers of punch at £7.30 a litre—a measure chosen perhaps to put Continental Europeans at their ease.

**Surprise**, off Regent Street, provides a pleasant change for anyone wanting American food without the omnipresent hamburger. The premises are comfortable, spacious and air-conditioned. A collection of contemporary American paintings, lithographs, posters and photographs crowd the walls. The focal point, however, is a central salad bar promising a selection of at least 15 different vegetables. The menu includes such regional specials as Coney Island clam fries, Chicken Maryland and cajun jambalaya as well as all-American favourites such as Reuben sandwiches and barbecued spare ribs, priced from £3 to £6. Deep-dish apple pie, pecan pie and lemon meringue are among the desserts. There are menus for children at £2.95, Sunday brunch at £6.15 and even a club called Friends of Surprise for those completely won over by this distinctively American operation run by three expatriates resident in London. As a passing Chinese or Indian might say, definitely most ethnic.

- ☐ **The Happy Wok**, 52 Floral St, WC2 (836 3696). Mon-Fri noon-11.30pm, Sat noon-midnight. cc All. ☐ **The Hawelli**, 102 Heath St, NW3 (431 0172). Daily noon-3pm, 6-11.30pm. cc All. ☐ **Porters**, 17 Henrietta St, WC2 (836 6466). Daily noon-3pm, 5.30-11.30pm. cc A, Bc. ☐ **Surprise**, 12 Gt Marlborough St, W1 (434 2666). Mon-Sat noon-3pm, 6-11.15pm, Sun 11.45am-3pm. cc All.



## GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

### Bertorelli's

19 Charlotte St, W1 (636 4174). Mon-Sat noon-3pm, 6-10pm.

An enormous menu at this traditional family restaurant which opened in 1913. cc A, Bc £

### Brinkley's

47 Hollywood Rd, SW10 (351 1683). Mon-Sat 7.30-11.30pm.

John Brinkley achieves a high culinary standard in this small, pretty & unpretentious restaurant with its ceiling fans, skylight & *trompe l'oeil* flowers on the back wall of the patio. cc All £££

### Bubb's

329 Central Markets, Smithfield, EC1 (236 2435). Mon-Sat 12.15-2pm, 6.45-9.30pm.

A real taste of France in a crowded & jovial setting close to the meat market at Smithfield. Must book & be prepared to negotiate an alarmingly small spiral staircase if you eat upstairs. cc None ££

### The Buttery, Berkeley Hotel

Wilton Pl, SW1 (235 6000). Mon-Sat 12.30-2.30pm, 7.30-11.30pm.

An emphasis on Venetian cuisine in the stylish second restaurant in the Berkeley. Try a selection of fresh pasta to start & a main course from the display of fresh fish. cc A, Bc £££

### Café St Pierre

29 Clerkenwell Green, EC1 (251 6606). Mon-Fri noon-3pm, Mon-Sat 6.30-11.45pm, Sun 11.30am-3pm.

Fine food presented with flair, in pretty surroundings above a wine bar offering much cheaper fare with less palaver. cc All ££

### Chez Solange

35 Cranbourn St, WC2 (836 0542). Mon-Sat noon-3.15pm, 5.30pm-12.15am.

Old-fashioned, well-worn & comfortable. The menu is supplemented by a long *menu de semaine*. Madame Rochon has spent about 25 years here while Leicester Square nightlife has changed around her. cc All £££

### Dôme

38 Hampstead High St, NW3 (435 4240). Mon-Sat 9am-11.45pm, Sun 9am-11.30pm.

Attractive café-bar near Hampstead Underground station. You can settle for a croissant & hot chocolate, a hot dog & cocktails or raclette & white wine. Success brings overcrowding in the evenings. cc None £

### L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

The brasserie menu served on the ground floor is better value than the more extensive & expensive one served amid fine linen & décor upstairs. A place to be seen at, with an interesting list of wine. cc All £££

### Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 12.30-2pm, 7.30-10pm.

French cuisine fastidiously prepared & served. Albert Roux's restaurant has been awarded the ultimate accolade of three Michelin stars, but you may need a bank loan or a pools win to afford the experience. cc All £££

### The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, 7.30-11.30pm, Sat 6.45-11.30pm.

Two-, three- & four-course set menus which change monthly & keep prices down. A cream cheese & chive dip awaits you at your table. Room to relax amid modern décor. cc AmEx ££

### Ho-Ho

29 Maddox St, W1 (493 1228). Mon-Sat noon-3pm, 6-11pm.

Bustling Chinese with *à la carte* & set lunch menus. Convenient for Bond Street shoppers. Crispy Peking duck is recommended. cc All £

### Kolossi Grill

56/58 Rosebery Ave, EC1 (278 5758). Mon-Fri noon-3pm, Mon-Thurs 5.30-11pm, Fri, Sat 5.30pm-midnight.

Unassuming Greek eatery where the quality of the food far exceeds the café surroundings. Close to Sadler's Wells. cc None £

### Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but Richard Shepherd's menu is imaginative, & Peter Langan still attracts the rich & famous despite occasional lapses in service. cc All ££

### Last Days of the Raj

22 Drury Lane, WC2 (836 1628). Mon-Sat noon-2.30pm, 6-11.30pm, Sun 6-11.30pm.

The Bangladeshi co-operative who also own Lal Qila & The Red Fort built their reputation here with fine Indian food. Excellent vegetables, delicate spices, sizzling tandooris. cc All £

### Magno's Brasserie

65A Long Acre, WC2 (836 6077). Mon-Fri noon-2.30pm, Mon-Sat 6-11.30pm.

Popular lunchtime haunt with daily blackboard specials surviving heavy competition from similar establishments in the area. Its success has spawned a nearby offshoot, Le Café du Jardin in Wellington Street. cc All ££

### Maxim's de Paris

Panton St, SW1 (839 4809). Mon-Fri 12.30-3pm, Mon-Sat 6.30-11.45pm.

This London version of Maxim's won my "boldest experiment of 1983" award. High prices, fine food & sumptuous Art Nouveau décor. cc All £££

### Peachey's

205 Haverstock Hill, NW3 (435 6744). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Friendly service & care in the kitchen continue to keep this neighbourhood restaurant popular. Next door to the Screen on the Hill cinema. cc All ££

### Porte de la Cité

65 Theobald's Rd, WC1 (242 1154). Mon-Fri noon-3pm.

The service is good, the vegetable starters worth considering, & there is a range of solidly French main courses. Good cheeses. A popular lunchtime executive haunt. cc All ££

### Pratts

Camden Lock, Commercial Pl, NW1 (485 9987). Brasserie: Daily 9am-midnight; Restaurant: Mon-Sat 12.30-2.30pm, 7.30pm-midnight.

Brasserie & restaurant share attractive former stables in Camden Lock. Service can be slow & the pretty *nouvelle cuisine* may leave the hungry still peckish. cc All £££

### San Carlo

2 Highgate High St, N6 (340 5823). Tues-Sun 12.30-3pm, 7pm-midnight.

The choice of *antipasti* displayed on the centre table is a prelude to a menu on which you can be sure to find your own Italian favourites. Spacious with modern décor. cc All ££

### Savoy Grill

Strand, WC2 (836 4343). Mon-Sat 12.30-2.30pm, 6-11.15pm.

On fine form & enjoying renewed popularity with a wide menu. Daily dishes from the trolley & set-price meals for those dining before or after the theatre. cc All £££

### Terazza Est

125 Chancery Lane, WC2 (242 2601). Mon-Fri noon-2.30pm, 6-11.30pm.

Part of the Mario & Franco chain, owned by Kennedy Brookes. Offers lavish business lunches as well as "spaghetti opera" upstairs in the evening—pasta plus live arias for £5.75. cc All ££

### The Terrace

Dorchester Hotel, Park Lane, W1 (629 8888). Mon-Sat 6-11.30pm.

The height of luxurious dining created by chef Anton Mosimann & *maitre d'hôtel* Lorenzo Susini. A six-course total surprise menu if you prefer not to choose for yourself. A long & expensive wine list, sumptuous surroundings, music & a small dance floor. cc All £££

### The Wyvern Restaurant, Cumberland Hotel

Marble Arch, W1 (262 1234). Mon-Sat 12.30-2.30pm, 6.30-10.30pm.

Simple grills & elaborate English classic dishes at one of Lord Forte of Ripley's many London dining rooms. Flambéed desserts at £4.25; set menus for £12.75 or £14.25. cc All £££



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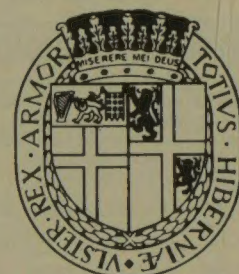
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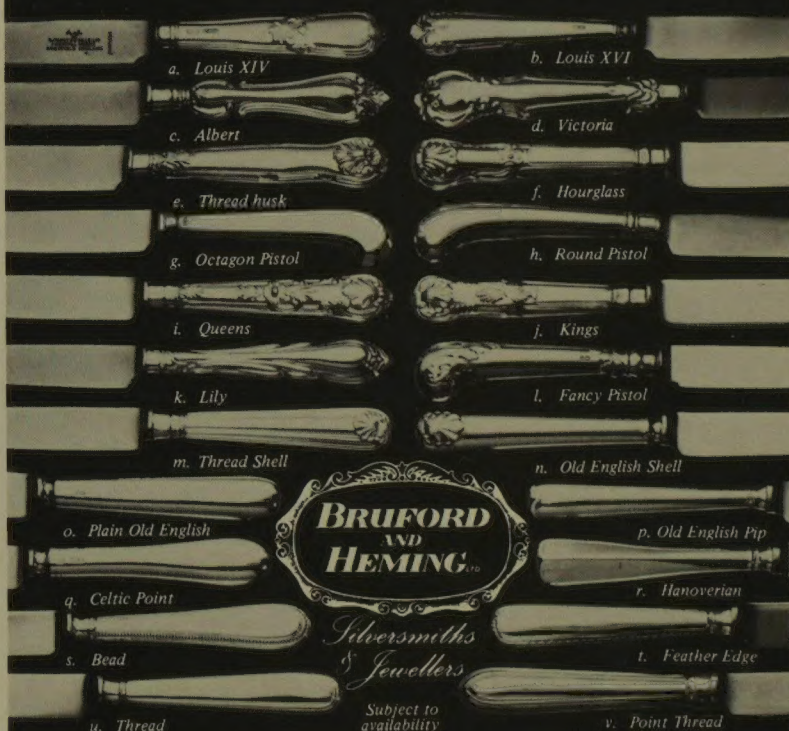
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## BRIEFING

## OUT OF TOWN

ANGELA BIRD

BRIGHTON'S ELEGANT Palace Pier has recently undergone some restoration and now boasts a new open-air theatre, perched above the waves at the far end, with live shows several times a day. Near the theatre entrance is an engaging collection of vintage penny-in-the-slot machines—all playable with the old pennies provided—gentler than their strident modern counterparts which fill two of the pier's other halls.

□ Open-air theatres are on the move this month. Whatever the weather, Theatre Set Up will take their production of *Love's Labour's Lost* to Kentwell Hall, Suffolk (August 2-4), Glastonbury Abbey, Somerset (August 9-11), Trelissick Garden (August 13-16) and Cothele (August 20-21) in Cornwall, the Pump Room, Bath (August 23-25) and Scotney Castle, Kent (August 29-September 1). Details from 12 Fairlawn Close, N14 (360 9178) or from the venue concerned. The St Endellion Theatre Company perform Wilde's *The Importance of Being Earnest* in the Cornish gardens of Cothele (August 5 and 6), Lanhydrock (August 7 and 8) and Trelice (August 9 and 10). Booking information from the National Trust at Lanhydrock, Bodmin, Cornwall (0208 4281).

## EVENTS

Aug 1. **Bristol to London mailcoach run.** For the bicentenary of the service, John Parker drives a coach-&-four along the A4, through Bath, Chippenham & Marlborough on the way. With stops to change horses (trying, incidentally, to break the current record of 46 seconds for a team change), he hopes to reach the Post Office headquarters in 17 hours. Start 3pm, The Nails, Corn St, Bristol; finish Aug 2, 8am, King Edward Building, King Edward St, EC1.

Aug 1, 8, 15, 29, 7.30-10pm. **Coffee by candlelight.** Visitors are welcome to stroll round the 17th-century town house & gardens while musicians play period music. Treasurer's House, Chapter House St, York. £1.30, proceeds to Fountains Abbey appeal fund.

Aug 3-18. **Passion Plays.** The Orchard Theatre Company from Barnstaple tour cathedrals with their version of the medieval mystery plays about the life of Christ from birth to resurrection. Aug 3, 4, Gloucester; Aug 7, 8, Wimborne; Aug 9-11, Salisbury; Aug 13-16, Exeter; Aug 17, 18, Wells. Details from the cathedrals, or from the Orchard Theatre, Barnstaple, Devon (0271 71475).

Aug 5, 2pm. **English Village Games semi-final.** 16 teams from the south of England compete in such games as milk churn carrying, turnip skittles & rabbit racing—the top four take part in next month's finals at Chatsworth. Knebworth House, Herts. £1, OAPs & children 50p. House open Tues-Sun & Aug 27, 11.30am-4.30pm. £2 & £1.20.

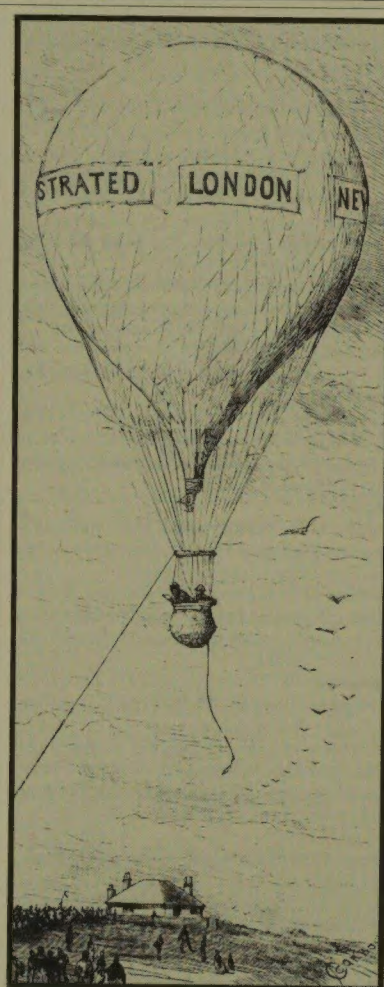
Aug 10, 8.30am onwards. **The Burry Man.** A stout man, wrapped in cloth, crowned with roses & with burrs stuck all over him, shuffles from house to house collecting money for charity, sustained only by whisky. Two assistants hold up his arms & help him to move. A specially made costume is on display in the local museum (open Thurs & Fri, 2.30-4.45pm). South Queensferry, Lothian.

Aug 10-Sept 1. **Edinburgh Military Tattoo.** Displays by massed pipes & drums with music by Sir Harry Lauder; Band of the Royal Guard (South) & Household Dancers from Oman. Castle Esplanade, Edinburgh. Box office, 1 Cockburn St, Edinburgh (031-225 1188); Edwards & Edwards, Palace Theatre, Shaftesbury Ave, WC2 (439 1811).

Aug 11-26. **Edinburgh International Film Festival.** More than 70 new feature films; audience discussions with film-makers. Box office, Filmhouse, 88 Lothian Rd, Edinburgh (031-228 2688).

Aug 11-27. **John Wycliffe celebrations.** Exhibitions relating to the life of this 14th-century reformer who initiated the first complete translation of the Bible into English & was rector of Lutterworth from 1374 until his death 10 years later. Lutterworth, Leics. Brochure from Tourist Information Centre, Hinckley Library, Hinckley, Leics.

Aug 12-Sept 1. **Edinburgh International Festival.** Music, dance, theatre & opera productions. See pp58, 62 & 65. Box office, 21 Market St, Edinburgh (031-225 5756, cc); Edwards & Edwards, Palace Theatre, Shaftesbury Ave, WC2 (439 1811).



Balloons in Bristol, August 17-19: illustrated is an ILN balloon of 1883.

Cumbria. £1.25, OAPs £1, children 75p.

Aug 17-19. **Bristol International Balloon Fiesta.** Flying by more than 50 balloons mostly around 6am & 7pm; a reproduction of an early smoke balloon; radio-controlled model hot-air balloons; display by the Red Arrows, Aug 17, 5pm; visit by Radio 1's *Road Show*, Aug 18, 10am-1pm. Ashton Park Estate, Bristol.

Aug 18-25. **Three Choirs Festival.** Anniversary celebrations for Elgar, Holst & Delius & the centenary of Dvořák's visit to the festival. Janet Baker, Stuart Burrows & Benjamin Luxon with the BBC Welsh Symphony Orchestra give Elgar's *Dream of Gerontius*; Elgar's *The Apostles* & *The Kingdom* both performed on Aug 25 by the Royal Liverpool Philharmonic Orchestra & Festival Chorus. Box office, 8 College Yard, Worcester (0905 29024, cc).

Aug 25-27, 9.30am-7.30pm. **Town & Country**

**Festival.** Sheep-shearing, fly-casting, vintage cars, steam engines, children's farmyard & Dr Who exhibition make an entertaining family day out. Stoneleigh, nr Kenilworth, Warwicks. £3, OAPs & children £1.50.

Aug 25-27. **Inland Waterways Association National Rally of Boats.** 650 craft, from gaily painted narrow boats to canal cruisers; trade stands, steam fair, film shows, a barn dance & a demonstration of dredging. Hawkesbury Junction (north of Coventry), W Midlands. 70p, OAPs & children 30p.

Aug 25-27, 10.30am. **Navy Days.** Visit 20 ships in each port (& a nuclear submarine in Plymouth); bands, flying, arena & static displays. HM Naval Base; Plymouth, Devon, £2, OAPs & children £1; Portsmouth, Hants, £1.50 & £1, car & all occupants £5.

Aug 25-Sept 2. **Arundel Festival.** Jazz & classical music, season of films on D-Day & ballet; the New Shakespeare Company perform *The Merry Wives of Windsor* (reviewed on p58) in the castle's tiltyard; Timothy West is in a new play about Dr Johnson in the Great Drawing Room. Box office, Mill Rd, Arundel, W Sussex (0903 883474).

Aug 26-28, 10am-6pm. **Chilterns Craft Show.** Five marquees house 100 craftsmen, many willing to demonstrate their skills. Stonor Park, nr Henley-on-Thames, Oxon. £1.50, OAPs & children 80p.

Aug 27-Sept 1, 7.30pm. **Heritage Spectacular.** Open-air theatre entertainment brings 18th-century Coalbrookdale to life with actors & horses, in front of Abraham Darby's historic furnace. Museum of Iron & Old Furnace Site, Coalbrookdale, Salop (095245 3522). £2.50 for seats, children £1.50, £1 & 50p on the grass; family ticket (2 adults & 2 children) £8 (£3 on grass).

Aug 27, 11am. **Yarn Fair & Market.** 18th-century working mill museum producing knitting wool & woven cloth in Devon & Somerset "tartans". Textiles & related material from all over the country on display & sale; the huge Pollit & Wigzel steam engine will be in steam to power some of the mill's machinery. Coldharbour Mill, Uffculme, Devon. £1.50, children £1. Mill open daily 11am-5pm.

Aug 31, 11am. **Pilgrimage Walk.** Join the last leg of a three-day walk from Alnmouth to Holy Island, in celebration of Christian Heritage Year, on the mainland side of the Holy Island causeway; 2.30pm, service in Lindisfarne parish church. Holy Island, Northumberland.

Aug 31, 8pm. **L'arte del bel canto.** Fiona Rose, soprano; Caroline Dearnley, cello; Gerald Gifford, spinet. Italian arias & canzonettas; music by Handel, Jomelli, Giardini, Giordani, Pergolesi & Mozart. Burghley House, Stamford, Lincs (0780 52075). £7.50 includes wine & refreshments.

## GARDENS

**Barrington Court.** Formal garden designed by Forbes & Tait as a series of garden "rooms", with lilies, roses & orchards, surrounding a Tudor house. Ilminster, Somerset. Garden open Sun-Wed 2-5.30pm. £1. House open Wed 2-5pm. 50p.

**Cranborne Manor Gardens.** Jacobean mount garden, herb, river & wall gardens, knot garden planted with flowers grown in the 16th & 17th centuries, avenues, yew hedges & old-fashioned roses. Plants & ornaments for sale. Cranborne, nr Wimborne, Dorset. Garden open Aug 4, 27 9am-5pm, Aug 5 2-5pm, £1, children 10p; garden centre open Mon-Sat 9am-5pm, Sun 2-5pm.

**Saltram House.** Octagonal summer house, 18th-century orangery, lime avenue, massed cyclamen & fine trees. July 31-Aug 19, exhibition of engraved glass in the chapel gallery of the George II mansion. Plympton, nr Plymouth, Devon. Garden open daily 11am-6pm, 80p, children 40p; house Tues-Sun & Aug 27 12.30-6pm, £2.30, children £1.15, including garden.

**Swiss Garden.** 19th-century woodland garden with shrubberies, ponds, groves & arbours & lakeside picnic spot. Old Warden, nr Biggleswade, Beds. Wed, Thurs, Sat, Sun (except Aug 26), Aug 27 2-6pm. 30p; OAPs free, children 15p.

**West Dean Gardens.** Victorian garden undergoing restoration, with flower beds designed by Gertrude Jekyll in 1898; wild garden, walled garden with glasshouses & a museum of gardening which includes a collection of lawnmowers. Shrubs for sale. Nr Chichester, W Sussex. Daily 11am-6pm. 85p, OAPs 75p, children 50p.

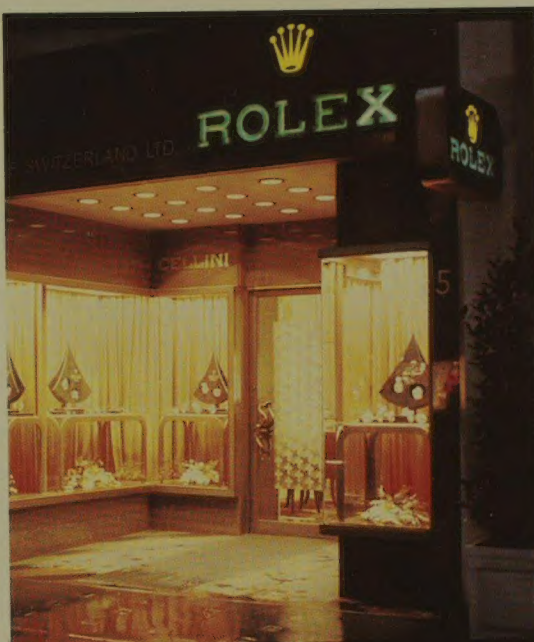


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